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1981

FASHION

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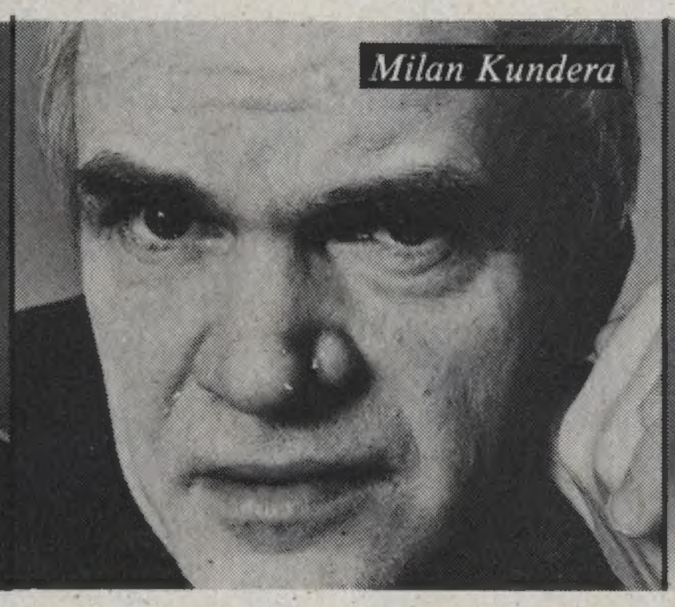

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Missoni, Spring '81: texture interplay in happy pastels

The long, side-button jacket in basketweave stripes. Wool/cotton/silk/nylon in multi pastels, 610.00.
The side pleat skirt in herringbone stripes. Wool/nylon in powder blue or yellow, 310.00.
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©1980 Revlon, Inc. Gown: Michaele Vollbracht. Jewelry: Harry Winston

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A blue sea a private lagoon, sensuous and exotic in die mix. The wealth of silk chiffon, traced with haunting paisley, dances with one perfect bejewelled braid. By Jill Richards for 4 to 12 years, $30.00 The Designer Salon

Chicago Oakbrook Philadelphia Jenkintown Boston

BONWIT TELLER

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Anne Klein's braid-bound cardigan jacket in navy wool flannel, 290.00
Softly pleated, silk and wool pants, a tweed of ivory and navy, 200.00
Both, fully lined.
Ivory cut-away blouse with navy fagoted jabot in rayon georgette, 130.00
By Donna Karan and Louis Dell'Olio
for 4 to 14 sizes.
Designer Sportswear

Our model is wearing Revlon's Deepglow Amethyst Shadow, Softsilver Pink Lipstick, and Jontue Fragrance. © *Revlon, 1981.*

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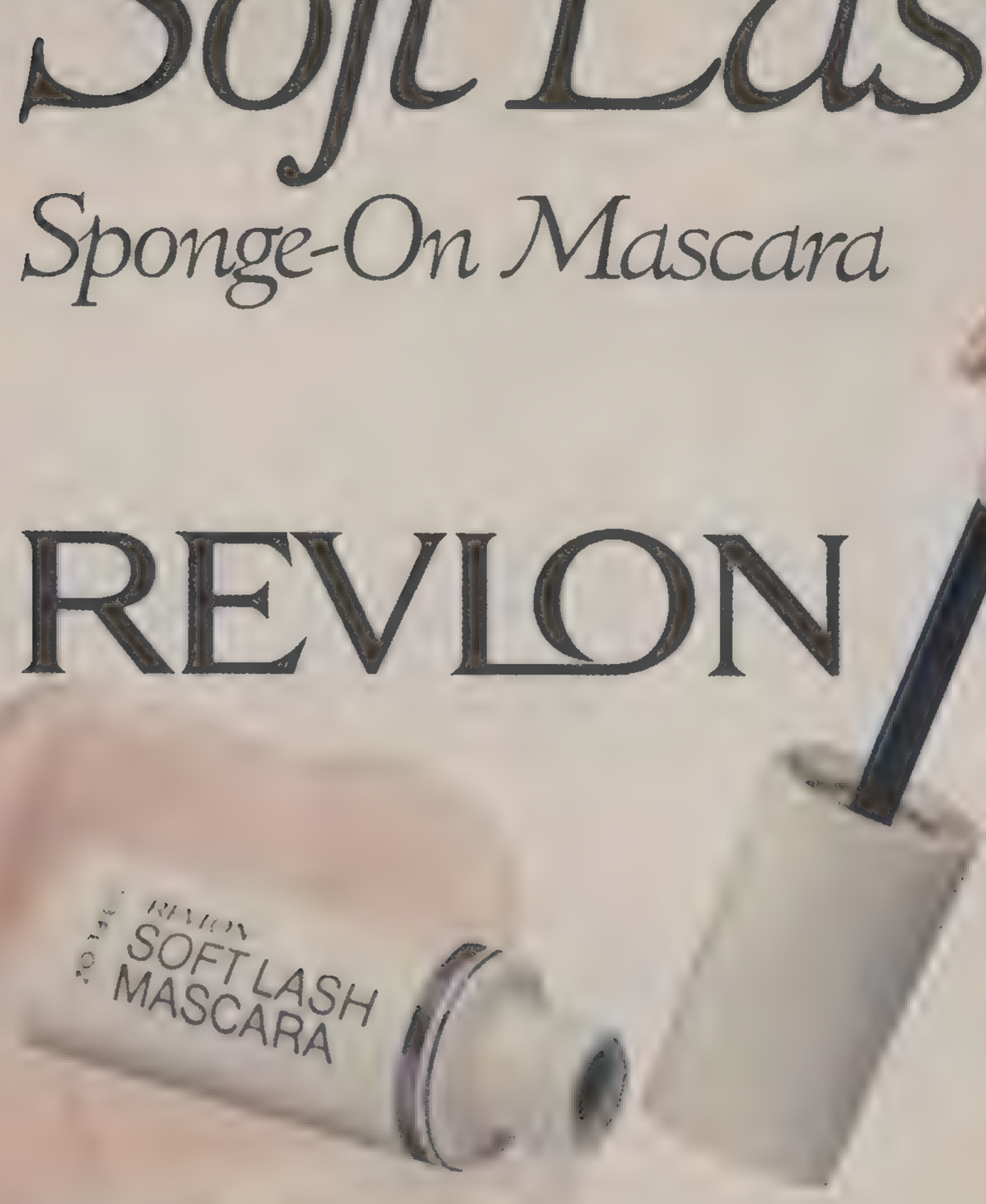

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Adam Beall

at

Photo: Garbin Makeup: Clorinda Stylist: Haydee Lopez

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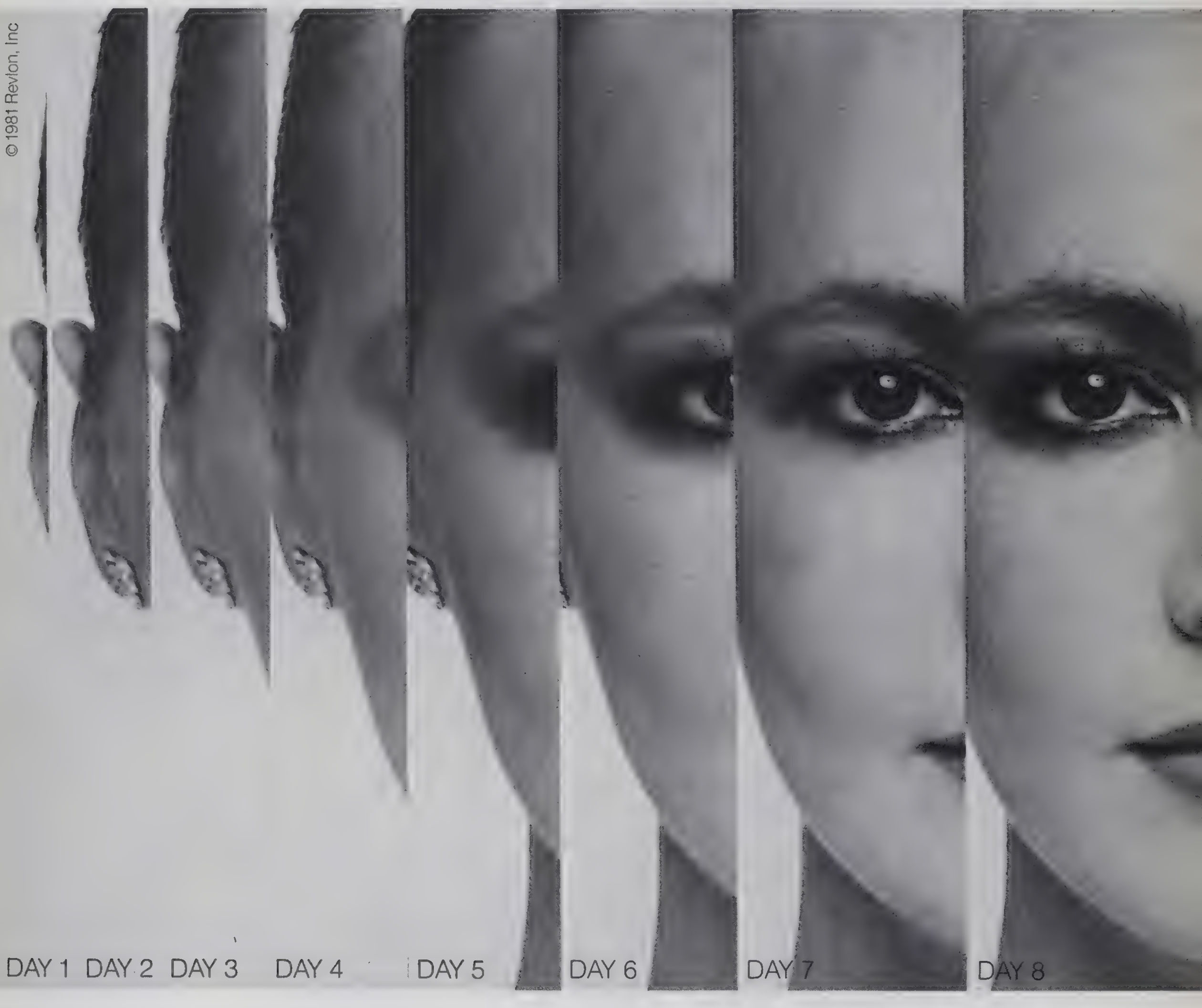

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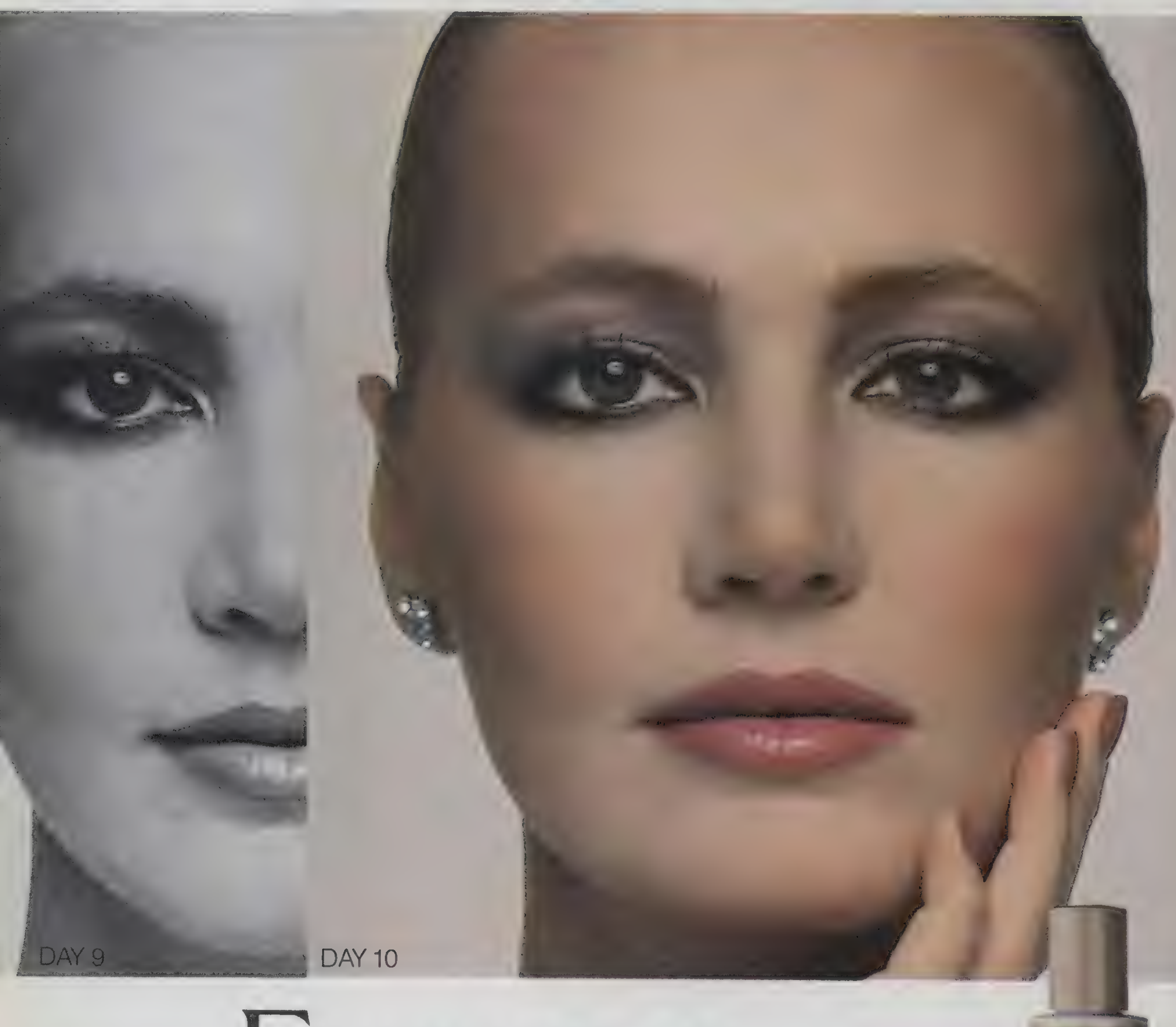

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Your Letters

Fashion: runway models vs. "real people"

At last you've done it! You've taken some of the most outrageously gorgeous designer fashions off the runway and put them on "real people."

Designers, the clothes they create, and the people to whom they sell have always been a constant source of fascination to me. Indeed, it was a pleasure to be able to pick up the July, August, September, and October issues of Vogue, turn to the "View" section and see real women in real-life situations in beautiful yet workable designer fashions.

Congratulations Vogue! You've finally succeeded in proving that designer fashions are good for more than a yearly overproduced circus using a runway and going by the title of "fashion show."

Terri Gard
Maitland MO

Instant chic

I'll bet that I'm a "country bumpkin" by your standards, but when I have your magazine in my hands I am transformed—I am chic, sensual, rich and racy. (In reality I'm a married mother-of-two real estate agent from rural Pennsylvania.)

Vogue is my escape. Even when I'm pinching pennies in groceries, I splurge on Vogue—to me it's worth it!

Your articles and pictures inspire me to stay in shape and take care of myself (mentally and physically), give me the incentive to be the best that I can be.

I had to let you know how much I appreciate Vogue—it's *important* to me. I may not be model-perfect, or a fast-paced executive doing terribly important things, but as I said, when I read Vogue I'm *very* exciting and *very* beautiful and *very* rich, rich, rich!!!

Kathy Brocious
Mayport PA

(Continued on page 137)

With Great Flourishes of Ruffles, Bill Blass Tempts The Night.

He commands the power and enchantment of romance with just the flourish of a ruffle! Bill Blass—master-creator of design wondrously feminine, exquisitely enticing. How he spins his drama is revealed here: in whitest silk organza made nearly airborne by a ruffle that spirals 'round and round the torso from its one-shoulder ingenuity to a length that just tickles the ankle. Design to delight in, to gloriously dance through the night in...from Bill Blass. For sizes 4 to 10; $1990. In the Bill Blass Boutique ...where we are all the things you are.

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Gideon Lewin

LANVIN
PARIS

Lanvin's update on the classic suit: bold black and white checks and an obvious new proportion—a small cropped jacket, a shorter, sparer skirt. Add the season's key look—the blouse—in a witty Chinese print, and your fashion options are unlimited.

From The Collection at
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Louis Féraud
PARIS

Evening dressing is now more relaxed, unpretentious...and the pyjama is the star of the season. Our choice: Louis Féraud's bare black camisole tucked into softly tapered pants, worn with a white sheer jacket that has its own option—a separate cascade of ruffles.

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PERRY ELLIS *for Dayton's Oval Room. Minneapolis, Minnesota.* DAYTON'S OVAL ROOM.

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WHAT'S NEWS, WHAT'S COMING

Women warriors—in a man-eating movie . . . landslide art . . . Broadway melodies

movies

BY REX REED

City of Women
Directed by Federico Fellini, starring Marcello Mastroianni

When giants fall, the sound is less a thud than a thunderous crash that echoes throughout the world. This has already been a Humpty Dumpty winter for Woody Allen, Godard, Resnais, and Kurosawa. Now they've been joined by the Italian papa of them all. Federico Fellini has gone on the record often enough stating that all of his films are, in a sense, about women. "They are the only people," he once told me, "I feel really at ease with." Caramba! After they see *City of Women,* the so-called "fair sex" might very well roast him alive, like a pepperoni.

Two and a half hours of meandering, hysterical gibberish, *City of Women* is a sad, shocking waste of a great talent gone sour. Fellini claims this is "not a film about feminism, but about femaleness," whatever that means. Women are depicted as the carrion of the universe, and poor Marcello Mastroianni is their prey.

Mastroianni as a man alone in Fellini's startling "City of Women"

A chauvinist who falls asleep on a train, he dreams he's wandered into a convention of feminists in a forest. Shouting "Castration!" and "Masturbation!" they are predatory warriors dedicated to the eradication of men. When they discover Mastroianni's presence, they place him on trial as a male who must be punished for all the crimes of men.

Chased by pot-smoking teenage nymphets in souped-up hot rods, Mastroianni flees to a villa of sexual delights. Once safely inside the fortress, he meets his host—a horny old Casanova surrounded by photos of the women he has possessed and recordings of their moaning and groaning in delirium during his various sexual conquests. Having just passed his ten thousandth mistress, he lights a candle for each on his celebration cake and puts them out in a most unnerving way.

The guests in this house of horror are all ghosts: the men behave like fascists, the women are merely sex objects. The old gargoyle has a fine time in this sex mausoleum, where everything has the shape of a phallus or an erotic sex-shop gadget. Mastroianni even dons a silk hat and a cane for a Fred Astaire tap dance. At this point, one begins to suspect that *City of Women* is a metaphor: the feminist world represents the chaos of progress, while the macho world represents the decay of conservatism. But before you can yell, "Call Germaine Greer!" the film plunges into a farrago of confused ideas, clumsy direction, and pretentious special effects that contribute nothing.

What starts out as comic revenge ends up as a takeoff on *All That Jazz,* with Marcello crawling, like Alice, through a hole under his wife's bed into a Wonderland of militant lesbians. Marcello awakens on the train as it is heading for a dark mysterious tunnel in the shape of a vagina. To call this a grotesque view of the feminist world would be charitable. It is the most insulting film about women ever made and definitely the work of a frightened, baffled director who has come unglued at the seams. Isn't it time Fellini got back to the business of making real films instead of churning out childish, incomprehensible mythology?

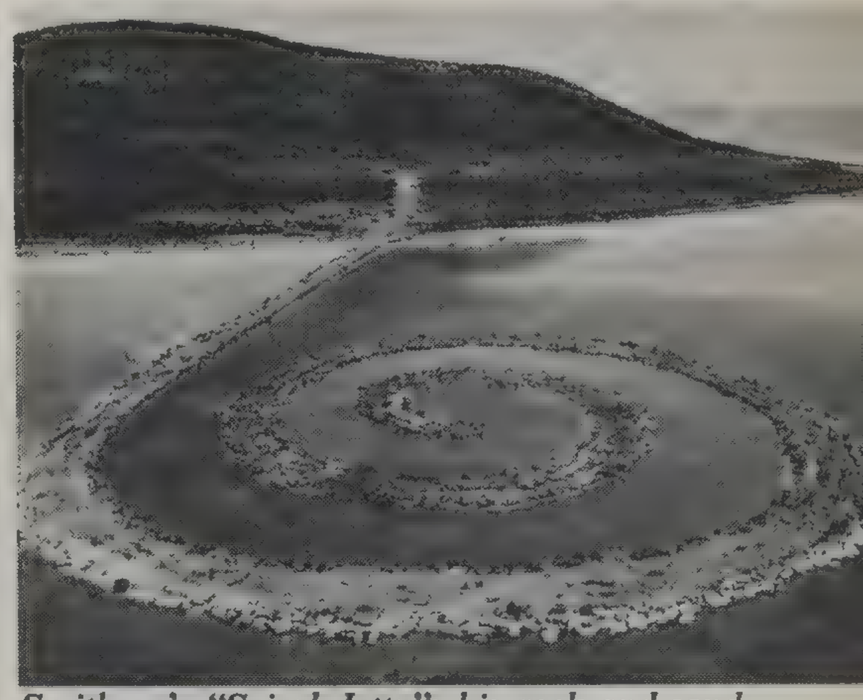
When men make movies about women, one expects junk. One does not expect Fellini to be the junkman.

art

BY DAVID BOURDON

Robert Smithson Sculpture
Walker Art Center, Minneapolis; February 8-March 22

Entropy, which can be defined as the ultimate degradation of the universe's matter and energy to a state of uniform inertness, was a concept and process that fascinated Robert Smithson, an important New York artist who helped to found the earthworks movement during the 1960s. He characterized entropy by using an analogy with a sandbox filled with black sand on one side and white sand on the other. Imagine a child running hundreds of times clockwise in the box until the sand mixes and turns grey. Then imagine the child running counterclockwise hundreds of times. The result is not a restoration of the original division but an even greyer mixture.



Smithson's "Spiral Jetty": his rock-and-sand art spins out "connotations of infinity"

In person and in numerous polemical articles that he published in art journals, Smithson displayed a compelling sensibility in which a brilliant analytical mind was finely meshed with a saturnine temperament and a corrosive wit. He brimmed with visionary ideas for spectacular outdoor art works that he intended to realize as pragmatically as possible.

Smithson's first major outdoor piece was "Asphalt Rundown," made in a quarry near Rome in 1969; it consisted of asphalt, poured from a truck, that ran down an incline following the laws of gravity and the slow-flowing nature of the material itself. Flowages, landslides, and avalanches intrigued Smithson almost as much as erosion, corrosion, crystallization, and sedimentation—all processes that can occur without human intervention. In 1970, he conceived a project for piping hot asphalt into a limestone crater in Texas until it overflowed.

Smithson's most brilliant and widely admired work is "Spiral Jetty" (1970), a coiling causeway of rocks and sand extending from the north shore of Utah's Great Salt Lake. The jetty—1500 feet long and 15 feet wide—has its far "end" in the center, an enigmatic configuration with connotations of infinity.

In July 1973, Smithson went up in a small airplane to survey the site of his last work, "Amarillo Ramp" in Texas. The plane crashed, killing the thirty-five-year-old artist.

This exhibition, which contains twenty-nine drawings, concentrates on the work Smithson

("What's News" continued on page 38)

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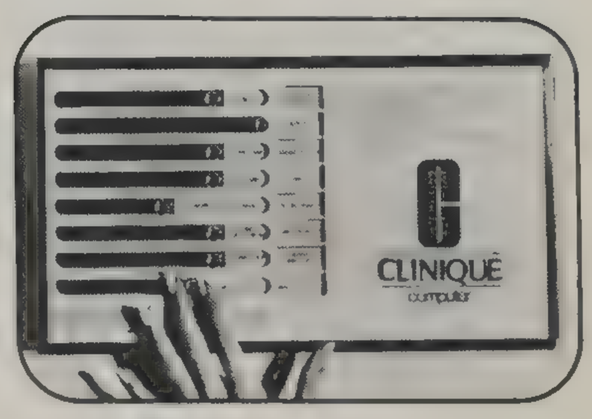

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WHAT'S NEWS, WHAT'S COMING

made for gallery installations between 1963 and 1973. Most of the steel and glass pieces are Minimalist in form with complex configurations involving modular progessions and sequences. Many of the works incorporate mirrors, which the artist felt invalidated reason because "reflections fall onto the mirrors without logic."

Smithson's "indoor" art can hold its own, but his extraordinary earthworks and his imaginative drawings for unrealized projects make us feel more sharply the premature loss of an unusually gifted artist.

The show travels to Chicago, La Jolla, Austin, and New York.

Romare Bearden: 1970-1980
Mississippi Museum of Art, Jackson, Mississippi; through March 29
Romare Bearden's jauntily improvised collages are affectionate renderings of American Blacks in energy-charged settings that range from Harlem street scenes and jazz clubs to bordellos, fantastic gardens, and rural landscapes in Mecklenburg County, North Carolina, where the sixty-six-year-old New York artist was born. There is a plucky, urbane quality to all of his images, reinforced by the angular shapes, strident colors, and the often frayed edges between adjoining pieces of pasted paper. Shunning heavy sociopolitical messages, Bearden makes pictures that celebrate the everyday pleasures of being alive.

This exhibition concentrates on Bearden's best period, the past decade. For one reason or another, Bearden did not make really significant strides artistically until the early- to mid-1960s, when he began incorporating photographs of people and objects in his collages. The result led to an unusual type of figuration in which cutout photographic fragments are juxtaposed with painted paper. The artist takes jolting liberties with scale, constructing figures with oversize hands and heads, or presenting almost surrealistic tenement facades with photographs of giant eyes or room-size heads peering from the windows. Bearden's most successful collages are generally those that are crammed with a multiplicity of detail—the crowded street scenes and luxuriant gardens.

The show goes to Baltimore and Richmond, Virginia.

MORE ART:

Shadows of Mt. Huang: Painting and Printing of the Anhui School. Seventeenth-century landscape painting in China's Anhui province features the region's spectacular mountains, particularly the craggy granite cliffs of Mt. Huang. The dramatically steep terrain (which harbored monks, pilgrims, and refugees from the late Ming-early Qing regime) inspired artists to paint austere mountainscapes, elegantly delineated in brushed ink. Hanging scrolls were the favorite format; but artists also produced hand scrolls, albums, fans, and woodblock-printed books. This comprehensive scholarly exhibition, containing many masterpieces from major museums, was organized by the University Art Museum, Berkeley, California, and runs there through March 22; it travels to The Detroit Institute of Arts, The University of Texas at Austin, and The Art Museum, Princeton University.

books

BY ALLENE TALMEY

Time Change: An Autobiography
By Hope Cooke (Simon and Schuster)

Incredible, baffling, and informative—this autobiography by Hope Cooke presents a still-young life of adolescent isolation, teenage euphoria in Iran, and marriage to the Prince of Sikkim (later King), a marriage that proved as ephemeral as cotton candy. When she was young, Hope's parents divorced, and, soon after, her mother, an enthusiastic pilot, died in a plane crash. Under the aegis of her maternal grandparents, Hope endured a loveless, sometimes cruel childhood controlled by a variety of nannies, then went

Hope triumphant: Sikkim's former Queen, Hope Cooke, tells her story in "Time Change"

into the stultifying world of boarding school. Summers in Teheran, where her uncle was the U.S. Ambassador, began her intrigue with the East.

While at Sarah Lawrence, she made trips through India, courageously alone, and first met her future husband, the Crown Prince of Sikkim. Their courtship, reined by tradition and punctuated by terms at Sarah Lawrence, was lengthy. Upon marriage, Hope found herself in an extraordinarily beautiful country—but circumscribed by tradition and her status as a foreigner.

Exceedingly enthusiastic about her husband's efforts to modernize Sikkim, she could not speak on the issues and had little to do. She did organize the promotion of Sikkim culture and native products in the U.S., but her impact was small. When India finally decided to annex Sikkim, the fate of her husband as King and hers as Queen was sealed. The political maneuvering is fascinating; but the violence is shattering.

Hope's flight to New York City with her children and her agonizing decision to stay in the U.S. left her feeling almost as she had in the past—barren, untrained for life's necessities, fearful of publicity—but she began again. A remarkable, very open, somewhat puzzling life—it's fascinating.

Dixiana Moon
By William Price Fox (Viking)
William Price Fox has written a novel—diverting, contemporary, and delightful—that spins, improbably, to an almost exultant end.

("What's News" continued on page 40)

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WHAT'S NEWS, WHAT'S COMING

The hero of this story is a young man born in a small Pennsylvania town where his father, a café owner, constantly and exotically changes the café's decor in search of new customers who never materialize. The son, Joe, decides he must move on. After a desultory college experience, he finds work in a New York City dance hall where he meets the reluctant love of his life.

Joe goes on to become a salesman for a printing company and lines up the deal of a lifetime. Unfortunately, the key to the deal is a man of mesmerizing talents who cannot pay his bills. The deal goes bust, the man skips town. The search for him leads the young Joe south and into a new world.

Joe is plunged into a world of old-time religion, circuses, itinerant preachers, snakes, and small-town sheriffs. Reluctant to join this fantasy of scam and sting, Joe struggles against it—half in, half out—until he is swallowed into the final (this time) show. Humorous, intriguing, and footloose—a neat scramble.

MORE BOOKS:

"The Lone Pilgrim" by Laurie Colwin (Knopf). The author of "Happy All the Time" writes, in these thirteen stories, about women with "domestic genius" (a rare attribute in an era when genius usually sticks close to the marketplace), women who cherish their freedoms, their waywardness, their wary and unpredictable loves. The narrator of the title story is one who prides herself on her ability to be "house pet" to happy couples: "Being a houseguest," she explains, "allows you to fantasize with no one crowding you."

In "Saint Anthony of the Desert," the heroine is a woman who lives haphazardly—no plans, no order, nothing but surprises. When she falls in love with a "devil" in the guise of an "extremely attractive mortal," she tries to trade her eccentricities for his energetic orderliness. The result: disaster, of course. He leaves her, and appropriates her innocence as he goes.

Colwin tells a story in an intimate way, and often with a stunning directness. Hers is the voice of an old friend, and it is a pleasure, always, to hear from her.—C.M.

music

BY DAVID SARGENT

Man with a vision: bold impresario of the "new" baroque

Two basic schools of baroque performing style have emerged in recent years. There is the super-authentic type, favoring boy sopranos, period instruments, and odd-sounding ideas about phrasing, propagated by such musicians as Nikolaus Harnoncourt, Gustav Leonhardt, and Christopher Hogwood. Such playing pleases the connoisseurs; and at its best can attract the average music-lover as well. But, for most listeners, it is the more conservative style, the kind closer to what we hear at a normal symphony concert, that is preferred.

This kind of baroque playing is hardly romantic, in the sense of wallowing in swollen string textures and pathetic sighs and pauses—as people used to do a generation or two ago (remember Leopold Stokowski's Bach organ transcriptions?). The modern day conservative baroque style actually dates back to the 1950s, when the first "baroque revival" introduced the idea of crisp, alert playing by chamber orchestras with harpsichord continuo. Present-day conservatives take that basic style, ally it with romantic expressive devices, and apply it to baroque music of all sorts.

The leading names here include Karl Richter, Neville Marriner, and Raymond Leppard. Of these, the least known but—in the baroque field—possibly most active just now in the recording studio is Leppard. Although he is not really a trained musicologist, he first made his mark with his performing editions of operas by Monteverdi and Cavalli. These editions aroused considerable controversy, in that they ignored the purists' notions of how these works should sound, making use instead of a full-blown modern chamber orchestra. At the very least, they falsely applied late baroque ideas to the early baroque; and even those late baroque ideas were anachronistic.

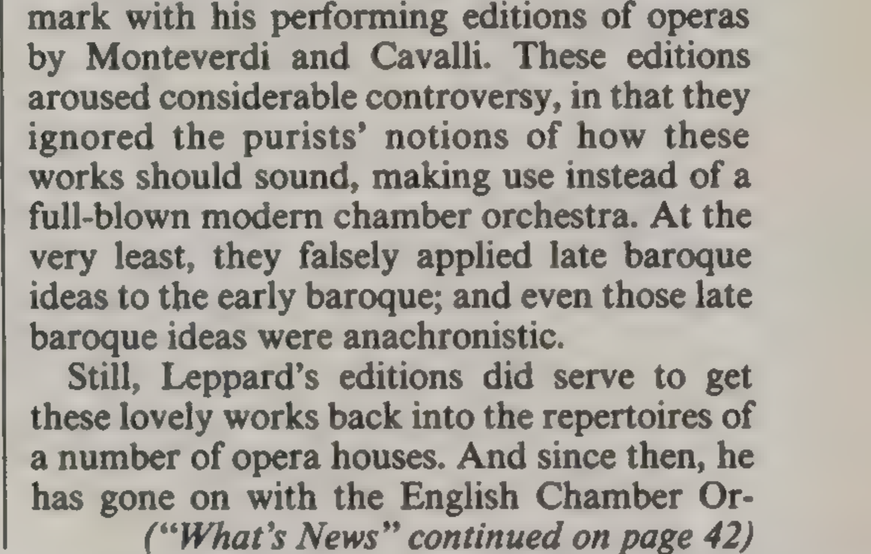
Still, Leppard's editions did serve to get these lovely works back into the repertoires of a number of opera houses. And since then, he has gone on with the English Chamber Or-

("What's News" continued on page 42)

where to eat now

Primavera

JADE ALBERT



Perfect service—what a benison that is. And when it is engaged in the proferring of very good things to eat, the recipient is, indeed, in a state of culinary beatitude. All of which describes my feelings about Primavera, an Italian restaurant of solid commitment to the well-being of its customers. Nicola Civetta, *padrone,* is the key to his flower-happy, narrow-roomed Manhattan preserve. And here are some of the gastronomical pleasures plucked from Nicola's abundant menu: Spaghetti degli Innamorati ("Lovers' Spaghetti"), a smooth, subtle romance of mushrooms, tomatoes (yesteryear's love apples), artichoke hearts, zucchini, butter, cream—Nicola, I am told, invented that one; Spezzato dell'Ortolano, a very special dish that enhances ample slivers of chicken with carrots, mushrooms, peas, a good white wine and a caress of garlic. And for dessert: Frutta, the best fresh-fruit platter in town—fragrant, fanciful, ambrosial . . . typically Primavera. —LEO LERMAN

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WHAT'S NEWS, WHAT'S COMING

chestra to make a notable series of records of late baroque music that more readily responds to his stylistic ideas.

No composer is better suited to such an approach than Handel. As Harnoncourt has proved with Handel's *Water Music,* and Hogwood with his "Messiah," it is possible to take a purist approach here, as well. But Handel's sturdy, simple counterpoint, his beefy energy and rapturous tunes work beautifully with a more fullblooded, conservatively accessible style, too, and that Leppard provides.

Of his Handel albums released recently, only one is less than excellent, and for a reason. His set of the wonderful Handel "Concerti Grossi, Op. 6," has just been issued on Philips; but this is really a reissue of a set that first appeared domestically on the Mercury label in 1968, and was reissued on another Philips line. Compared to Leppard's later recordings, it sounds clipped, tense, and dry.

But his Philips recording of Handel's opera *Ariodante* is another matter. There is one serious casting mistake—a countertenor who does his music awkwardly and abrasively; but otherwise, the cast is moving (especially Janet Baker), and the opera itself is a gem.

Finally, there is a version for RCA of Handel's dramatic oratorio "Samson." This is music for those who love the "Messiah" and want to explore the Handel oratorios further. Leppard's performance, supported by a strong cast, captures the music's fervor superbly.

MORE MUSIC:

Bruce Springsteen, "The River" (Columbia). This two-disk set shot to the top of the charts when all of Springsteen's fans rushed out to buy it, and then sank back. Too bad, because anyone interested in the expressive powers of rock music should hear these records, which make up what is far and away Springsteen's best and most representative album.

Neil Young, "Hawks and Doves" (Warner Bros.). A quieter, more country-flavored Young album, but another compelling statement by rock's greatest singer songwriter.

tv

BY GLORIA EMERSON

What viewers need: heroic drama— with heart

Not much on television in 1981 could be as remarkable as the hour-long dramatization, in the PBS series called *Great Performances,* of Frank O'Connor's short story "Guests of the Nation," which illuminates the pathology of the Irish struggle for independence that continues, even now, in Northern Ireland. Performed mostly by actors from the Colonnade Theater Lab of Hartford, Connecticut, whose work in the stage version was widely praised in New York, "Guests of the Nation" is done with such brilliance, its production so beautifully honed, that anyone who skips it on February 9, a Monday night, is foolish.

The short stories of Frank O'Connor, who

("What's News" continued on page 45)

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died in 1966, are the real gravestones of Ireland. No writer understood better the deadly extravagances, the suffering, the heroism, the madness of those legends that now haunt and push a younger generation. "Guests of the Nation," first published in 1931, has never been more important than it is now, fifty years later.

It seems, at first, the simplest of stories. Two young, bold IRA men guard two prisoners in a country cottage belonging to a widow. Such a mission bores and puzzles them. The captives are two ordinary English soldiers named Belcher and 'Awkins, working-class men who quite like their life in the countryside with the old woman, played so hauntingly by Estelle Parsons. But because the British are holding

Haunting, explosive—PBS's "Guests of the Nation": from left, Estelle Parsons, Frank Converse, Richard Cottrell

IRA men as prisoners, Belcher and 'Awkins become important hostages. Barney Callahan, the IRA man whose voice narrates the tale, is acted, with immense skill, by Frank Converse; and his IRA friend, Noble, is played by Richard Cottrell.

The Irish guerrillas develop an affection for Belcher and 'Awkins, played here by Nesbitt Blaisdell and Charlie Stavola, who perform their roles better than any two other actors ever could. Callahan, whose *nom de guerre* is Bonaparte, is informed by an IRA superior, Jeremiah Donovan, played by Brian O'Mallon, that if the British shoot their men, Belcher and 'Awkins will be executed as a reprisal. Callahan does not want to believe this, and says nothing to the pair.

Belcher is a silent man, 'Awkins rambunctious—claiming to be a Communist, always needling Noble, even asking if he really believes angels have wings. Noble does, in a way. 'Awkins says, with wonderful scorn: "Where do they get them then? What makes them? Have they a factory for wings? Have they a sort of store where you hand in your chit and take your bleeding wings?"

Jeremiah Donovan returns: the British have shot the four IRA men, so Belcher and 'Awkins must be executed. Callahan and Noble, on learning this, understand they are sentenced as well. They must help carry out the killings. The two prisoners, unaware of their fate, say goodbye to the widow; and Belcher, in his courtly, uncommon manner, says "a thousand thanks, Madam."

They march to a bog. When 'Awkins understands he is to die, he remonstrates, begs, shouts, and argues. It does him no good at all. When it is his turn, Belcher borrows a handkerchief to cover his eyes and speaks of his own life, how the "missus" left him eight years before, taking their child, "I like the feeling of a home, as you may have noticed; but I couldn't start over again after that," Belcher says. He does not denounce them before he is shot. When the IRA men return to the widow's, the woman knows what has been done and falls to her knees. Noble does too.

Although Callahan goes on speaking in the same soft voice, his last words have the mournful roll of an organ: "And anything that happened to me afterwards I never felt the same about again," he says.

MORE TV:

Sylvia Fine Kaye's "Musical Comedy Tonight-II"—her second tribute to this uniquely American art form—airs February 11 at 9:00 P.M. on PBS. Last year's original sashayed its way to stunning reviews and a Peabody Award for excellence for Mrs. Kaye. The sequel, recreating costumes and staging from four Broadway hits, features such favorites as Jack Lemmon, Bonnie Franklin, and Fine's husband, Danny Kaye. In these days of inflation, who can pass up a free evening on Broadway?

March preview: Video/Film Review: The New American Moviemaker. A visit with the independent filmmakers comprising America's "New Hollywood." Feature films excerpted include Ira Wohl's award-winning "Best Boy." An insider's peek. March 4, 10:00 P.M., on PBS. —J.M.

collecting

BY JUDITH GOLDMAN

The warp and woof of Oriental-rug buying: learning how to look

Warps. Woofs. Turkoman. Caucasian. The language of Oriental rugs is complex and baffling. Scholarly books don't always help. The language can remain obstinately foreign. Shops full of wondrous options smell of cushioned senility, cause claustrophobia and self-doubt. Why do old rugs look new and new rugs look old? (They may have been chemically treated or left on roofs to bleach in the sun.) Facts don't always bring security. How to proceed? This is a fast, prefatory primer. Rugs, like paintings, are works of art; they require constant looking, developing an eye. Seeing is knowing.

All Oriental rugs are handmade. Design, color, wool, and fine knotting can determine quality. Remember, the field is vast. Colors vary, depending on age, origin, dyes. Vegetable dyes yield bright, fresh tones. Aniline dyes create even brighter colors. Design depends on origin. Angular, geometric designs and primary colors typify Caucasian rugs. Patterns in brown-and-red-colored Turkomans signify tribes. Persian rugs are always more formal, often floral. Knotting varies, too—a great design cancels out crude knots.

Before starting, study pictures in books and rugs in museums. Choose a kind of rug—Persian or Turkoman. Learn terms. (Rugs are named for the geographical centers that produced them.) But don't memorize the glossary. Too many terms cause confusion. Master what interests you, enough so when the dealer says Bokhara—you don't feel lost in Istanbul.

For a while, visit dealers and don't buy anything. Interview them—as if choosing a doctor or lawyer. How much time do they spend with you? Can you take the rug home to try in the dining room? (The good dealer says yes.) Can you bring it back a year later? (Another yes; but, remember, dealers buy back at a profit.)

Examine rugs. Study condition. Always look at rugs flat on the floor, never hanging. Study the pile. Is it flat, worn down? Does it have small indentations? They are moth holes. Has it been painted with ink? When they wear down, surfaces are sometimes painted. This can be hard to see, experts are fooled. Examine surfaces for flat, irregular spots—if they are brightly colored, the rug may be painted.

Look for restoration. A rug in perfect condition is, of course, more valuable. But Orientals can be very old and many great ones have been restored. What counts is quality of restoration. Reweaving is the best and most expensive. Beware of patches—large chunks cut from one rug and inserted in another. When looking for restoration, always turn rugs over. Study the backside. Crawl all over it, run your fingers across it. Remember, a rug with a few moth holes may be more desirable, easier to fix, than patched or painted rugs.

Competition for the best rugs has grown fierce. The once-small, mainly Armenian, family-owned business has expanded. Wall Street has discovered Orientals, and stockbrokers now tout them as investments. A Caucasian rug that costs $20,000 today sold for $4000 five years ago. But prices only seem to be going up. The time to buy is now—and fast.

Choice of the East: this glorious "Kazak Borchalu" rug sold at Phillips, NY, for $16,000

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Between Us

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By Lorraine Davis

YOUR WORDS IN PRINT

Getting useful publicity for your club, church group, or neighborhood coalition is easier when you know how newspapers, magazines, radio and television stations work, the best ways to approach them. Here, condensed from an excellent primer, *Demystifying the Media,* by Jean Wiley Huyler, some rules for writing a good news release: "•Be objective. Avoid adjectives and adverbs. Use assumptions or value statements only if they're in a direct quotation attributed to someone in a position to give an expert opinion. . . . •Use appropriate nouns and third person pronouns, not *we, our, you,* or *your*. . . •KISS: *k*eep *i*t *s*hort, *s*imple, whether a word, sentence, or paragraph. Limit the news release to one page. . . . •Use correct syntax, grammar, punctuation, and spelling. •Give complete, accurate details. Use day and date, A.M. or P.M. State whether the event is open to the public, and if there's an admission charge. Provide a phone number only if necessary. Don't use home addresses. •Explain technical terms and spell out abbreviations in first reference. •Use a marital-status title only if the person prefers and it's significant to the article. •Don't mention door prizes, raffles, or lotteries. . . . •Double-check any unusual spellings. Put *cq* above an unusual name or word to inform the editor that it's correct. •Have someone proofread the release before it's submitted." Book orders: Jean Wiley Huyler, c/o Jan Fader, PO Box 2862, Olympia WA 98507; $7.95, plus 75¢ mailing fee, add 40¢ tax in Washington State.

FEB. 15: GOOD-BUY DAY

"February sales" no longer means Presidents' birthdays in Erie, Pennsylvania: February 15 is the big day there at Villa Maria College bookstore where manager Betty Painter-Benson will hold her third annual Susan B. Anthony Day sale, with door prizes, e.g., ten Susan B. Anthony dollars and two books: *Beyond Sugar and Spice* by Rivers and Baruch (Putnam's) and *Take Back the Night* edited by Laura Lederer (Morrow). Ms. Benson, whose sale last year sold lots of books and won a merchandising contest sponsored by the National Association of College Stores, says working at a women's college and being the mother of three feminist daughters taught her the importance of female suffrage. "I'm grateful to Susan B. Anthony and all her group for her personal sacrifice and her perseverance in getting me the vote. But we still have so much to do—and the ERA is still not ratified. Each year now I use her birthday to renew our commitment to her words: 'There shall never be another season of silence until women have the same rights as men have on this green earth.'"

ROADSIDE RIGHTS

Wordless non-sexist construction-site signs showing workers of "indeterminate sex" are on the way for New York State; one right-thinking contractor caused a traffic jam near Albany when rubberneckers spotted his "People Working" placard.

MIND OVER MOTHERHOOD

How to keep your children from "neglect" when you go back to college studies? One woman interviewed for "Re-Entry: A Handbook for Adult Women Students," said she involved her children by letting them help her: "[My daughter] asks me questions or tests me on my Spanish vocabulary. . . .The boys read my papers. . . .We used to study together in the kitchen at night."

Based on talks with sixty women with families who re-entered university, the Handbook, prepared by Northwestern's Program on Women, teaches returning wives and mothers to rate priorities, prorate time, and deal with family and friends who feel threatened by their new self-interest. Included are insiders' tips on classes and schedules to help you keep your sanity while improving your mind.

Handbook: $2.75, prepaid, Program on Women, Northwestern University, 617 Noyes, Evanston IL 60201.

LIFE AFTER RELOCATION

If you're the one who needs to find a new job after a family transfer, you'd be in luck in the Atlanta area. February 10 starts latest series of relocation employment seminars: Women's Career Services, Box 7598, Marietta GA 30065; (404) 971-6084. Other cities may copy.

LATEST FEMALE PROS

"People who are not architects are missing a great deal in life." Rosaria Piomelli, a wife and mother who as dean of the School of Architecture at City College of New York admits her profession has lagged on admitting women: "There is not much encouragement because 97 percent of the teachers are male . . . and there is even more discrimination against women as teachers. But I know how to deal with men; we are very good at that in my country. [She was born in Naples.] I'm assertive; I don't sidestep issues."

Dean Piomelli wants to offer CCNY's technical assistance to Harlem in rehabilitating the neighborhood. This is also the goal of a brave woman who won an architecture degree at CCNY in 1967: Joyce Mosley was the only Black and the only woman in her class, drawn to a "creative profession that also requires a mind that can put things in order."

After a job with a Harlem construction company and work with New York State on health facilities, Joyce Mosley started a design and construction business with her husband, had two children, and worked seventeen-hour days. "It was hard," she said. "I'd never had a business course. But working with your husband means you share something other than housework." Sexism slammed Joyce when she had to supervise her firm's construction workers. "I had to write out my instructions so the men wouldn't be embarrassed"; but architect Mosley finds her female view helpful to women clients. "The client gets more of what she wants."

Now Ms. Mosley is about to launch another business: J.E.M. Development Company will create a new kind of housing in the Harlem community, which she says is in a transition "so slow nobody notices," an urban "village" in which not all the investors are residents, with a cooperative exchange of skills and services.

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C. Amethyst ring with three diamonds on either side. Set in 14 karat yellow gold, $675.

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CANADA

Francesco Scavullo

Home buying or selling? There's more than one way to mortgage

Straight talk on creative financing—key to a "locked" real-estate market

BY ELLIOT RAPHAELSON

When interest rates peak, you may have difficulty obtaining a real-estate mortgage. Whether or not rates drop again in the future and mortgages become easier to get, there are still many reasons why you should consider "creative financing" if you're buying or selling a house or apartment. As a buyer, creative financing may help you to borrow at a more favorable interest rate and help you to negotiate more favorable and flexible terms. As a seller, it may enable you to sell your property faster, get a higher selling price, and reap significant tax advantages. Lastly, you may be able to lend money and receive higher interest rates than you could obtain elsewhere.

The financing alternatives you should know about:

First mortgage
A first mortgage, or deed of trust as it is called in some areas, assures the lender of first claim to the property in the event the borrower defaults on repayment of the loan or on any of the conditions of the loan agreement. If a borrower defaults, the holder of the first mortgage can foreclose the property, sell it, and use the proceeds to satisfy its claims under the loan agreement. Instead of dealing with a bank or a savings and loan association, you may be better off going to the seller of the house you want for first-mortgage financing. (This works only if the seller has already paid off her mortgage.) This plan can avoid bankers' red tape and possibly save you, the buyer, money. The seller can benefit, too, if she is interested in long-term income and possible tax advantages.

Mortgage substitution/assumption
Even if a piece of real estate is currently mortgaged, that mortgage often can be transferred to you, the prospective buyer, in two ways: by substitution or assumption. If the buyer is *substituted* for the seller, the seller is still liable if the buyer defaults on the agreement. A lender may not agree to a substitution at all, or not without the payment of a substitution fee by the buyer. In an *assumption*, the buyer signs a statement indicating that she will agree to everything the initial borrower did.

The major advantages of assuming someone else's mortgage:

- The interest rate can be much lower than the rate you would pay on a new mortgage at the bank.
- You need not get the approval of the lender.
- You avoid originating charges associated with a new mortgage.
- You can minimize your down payment, get better terms and lower interest rates than you may get on your own.

The major disadvantage of assuming a mortgage is that the required down payment may be much higher than it would be through traditional financing, especially if the property's value has appreciated substantially since the owner's mortgage first took effect.

If you are selling your house or apartment, a mortgage assumption may allow you to sell faster and obtain a higher price. The major disadvantage of assuming a mortgage to you as the seller is your continued liability to the original lender.

Second mortgage
Let's say you are interested in purchasing a $100,000 property and you have $20,000 in cash. There is an existing first mortgage—assumable—with an outstanding balance of $50,000. If you assume the mortgage, you will be short $30,000 to close the transaction. The seller, or some other party, may be willing to give you a second mortgage for the $30,000, where you make payments on the first mortgage to the original lender and make separate payments to the holder of the second mortgage (the present seller of the house).

Second mortgages normally contain a "due date" provision, stating that at a specified date—such as five years after the mortgage is initiated—the borrower must pay off the loan with a "balloon" payment, much larger than the regular monthly payment. If you should be short of cash then, the cost of re-financing to make the balloon payment could be more expensive based on market conditions.

A second mortgage generally contains an "acceleration clause" requiring the original borrower to pay the balance on the mortgage if she sells the property and transfers title. If the second mortgage is not assumable, this can limit your flexibility in selling the property at the due date or any other time.

A second mortgage allows the borrower to take advantage of favorable provisions of the assumable first mortgage and to minimize the required down payment. The possible disadvantages of a second mortgage are:

- Higher interest rates on the second mortgage than on the first.
- Possible re-financing problems at due date.
- Lack of resale flexibility if mortgage cannot be assumed.
- Possible pre-payment penalty—usually 1 or 2 percent of the initial loan balance—if the mortgage is paid off before the due date.

The advantages when you are the seller (and lender) are high income and possible tax advantages secured from avoiding a lump-sum capital gain. The primary disadvantage is the fact that the second mortgage is subordinate to the first; if the borrower defaults, the first lender will be paid after foreclosure and there may not be money left for you.

Wraparound mortgage
Let's say you would like to sell your property for $100,000. You have a first mortgage outstanding for $60,000 at 6 percent, and the prospective buyer is willing to put up a down payment of $30,000. Since you have $40,000 equity in the property ($100,000 minus $60,000) you would still be owed $10,000 if you received a $30,000 down payment. You can negotiate with the buyer for a $70,000 note payable to you at 9 percent. You (the seller) would still be responsible for making payments on the first mortgage; at the end of the wraparound mortgage, you will have received your $10,000 plus interest. (This type of mortgage cannot be used if the first mortgage contains an acceleration clause.)

The major advantages of a wraparound mortgage when you are the *buyer* may be:

- You may not be able to qualify for a mortgage otherwise.
- You avoid originating charges associated with a new mortgage.
- You can minimize your down payment, get better terms and lower interest rates than you may get on your own.

"Long-term income and tax advantages may be yours . . . plus a way to avoid red tape"

The major advantages when you are the *seller* may be:

- You can avoid a costly prepayment penalty.
- You may be able to negotiate a higher interest rate on your loan to the buyer than you could get by investing your profit from the sale elsewhere.
- You can get a higher price for your property and sell it more quickly.

The potential disadvantages for the seller:

- The buyer may not be a good credit risk.
- You receive a smaller initial cash payment than you would have if the buyer obtained a traditional mortgage (if you *want* cash).

Creative financing may be your answer to current real estate buying or selling difficulties, but don't enter into any agreement without the advice of a personal attorney experienced in taxes, local and state real estate laws, and local practices. ▽

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The chart below gives you many more city to city prices.

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Rate Chart

All prices are for 20 minute out-of-state calls dialed direct, without operator assistance, any time Saturday, Sunday 'til 5 p.m., or any night after 11 p.m. 'til 8 a.m. Rates do not apply to Alaska and Hawaii. To find the rate between two cities, trace down the vertical column of one city to its intersection with the horizontal column of the other city, as illustrated.

	ATLANTA	BOSTON	CHICAGO	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	MEMPHIS	MILWAUKEE	NEWARK	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	SAN FRANCISCO	SEATTLE
ATLANTA																	
BOSTON	3 00																
CHICAGO	3 00	2 99															
CLEVELAND	3 16	3.00	3.16														
DALLAS	3.16	3.16	3.16	3.00													
DENVER	3.00	2 50	2 83	3.16	3.16												
DETROIT	3 00	2 66	2 83	2 83	3 16	2.83											
INDIANAPOLIS	3 00	2 99	3 00	2.99	3 00	3.00	2.99										
MEMPHIS	3 16	3 00	3 00	2.83	3 00	3.00	2.83	3.00									
MILWAUKEE	2 99	2 50	3 00	2 99	3 16	3.00	3.00	3.16	3 00								
NEWARK	3 00	2 66	2 99	3 00	3 16	3.00	3.00	3.00	3 00	3 16							
NEW HAVEN	3 00	2 99	3 00	3 00	3 16	3.00	3.00	3.00	3 00	3 16	2 34						
NEW YORK	3 00	2 99	3 00	3 00	3 16	3.00	3.00	3.00	3 00	3 16	2 34	3.16					
OMAHA	3 16	3 00	3 00	2 99	3 16	3.00	3.00	3.00	3 00	3 16	2 34	3 16	3 16				
PHILADELPHIA	3 00	2 99	3 00	3 00	3 16	3.00	3.00	3.00	3 00	3 16	2 34	3 16	3 16	3 16			
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SEATTLE	3 16	3 00	3 16	3 00	3 16	3.00	3.00	3.00	3 00	3 16	2 34	3 16	3 16	3 16	3 16	3 16	

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U S A

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fluency that's so
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Bloomingdale's
proudly presents the
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Chrysler and
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SECTION PHOTOGRAPHED BY MITCHELL GRAY IN DEATH VALLEY

U S

(preceding page)
PLYMOUTH TC3

The only American
built front-wheel-
drive sports coupe.
It's sleek, responsive
and rr-rr-racy!

CALVIN KLEIN

For her, the little
linen sweater, 120.00,
and full, striped linen
and cotton skirt,
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For him, it's khaki
pants, 48.00,
a cotton knit polo
shirt, 21.00, and
heavy knit cotton
pullover, 72.50.

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AMERICAN
DESIGN
1981

The New Chrysler Corporation

THE IMPERIAL

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An American luxury
car, styled clean
and uncluttered.
Where every luxury
is standard from
electronic
instrumentation
and fuel injection to
an elegant leather
interior by
Mark Cross.

CALVIN KLEIN

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tunic, 240.00,
and easy, knee-
buttoned pants,
160.00.

gdale's

U S

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America's highest mileage * automobile with room for six passengers. Front-wheel-drive Reliant K is the American way to beat the pump. Sound resourceful? It is!

41 EST. HWY. | 25 EPA. EST. MPG.

* Use EPA est. MPG for comparison. Actual mileage may differ depending on speed, trip length and weather. Actual highway mileage probably lower. Calif. est. lower.

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AMERICAN
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For her, a suede dress, soft as a sigh, 650.00, over "the Slide"—a longsleeved crepe de chine pullover, 140.00.

For him, the sport-coat in a silk and linen tweed, 175.00, over a cotton dress shirt, 27.50, silk tie, 18.50, and linen trousers, 60.00.

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The New Chrysler Corporation

CALVIN KLEIN

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SHARING COLOR TIPS: LATEST IDEAS

Ask your salon if they get the new "How-to-bulletin" from L'Oréal, a monthly service sent to interested salons featuring innovative ideas from the nation's top colorists . . . like the Pyramid Color method by Carey Carter and Mitchell Barnes (style directors of Atlanta's Rich's Hair Salons), where new color is based on natural color, using the *lightest* version all around the face, a mid-tone at the sides, darker at the back. *Very* natural looking.

COLOR OPTIONS

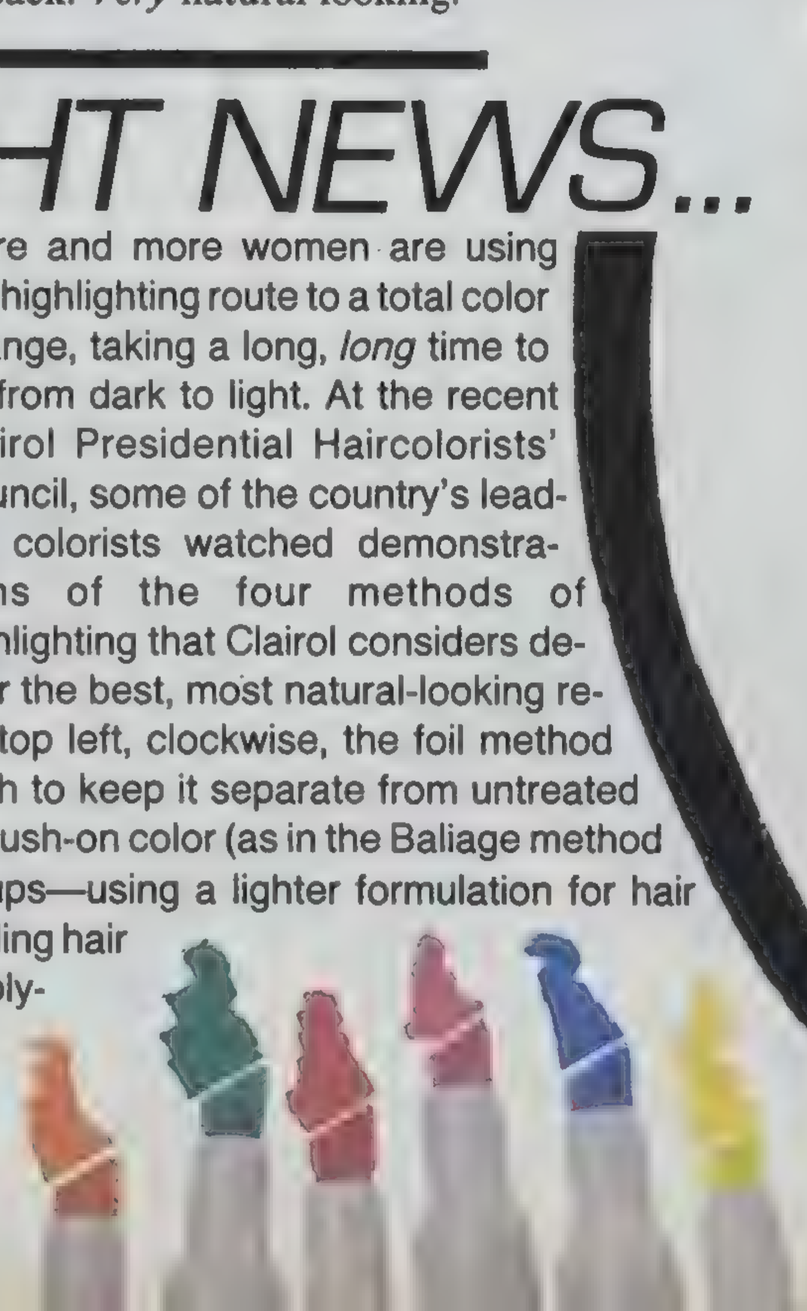
TRICKS

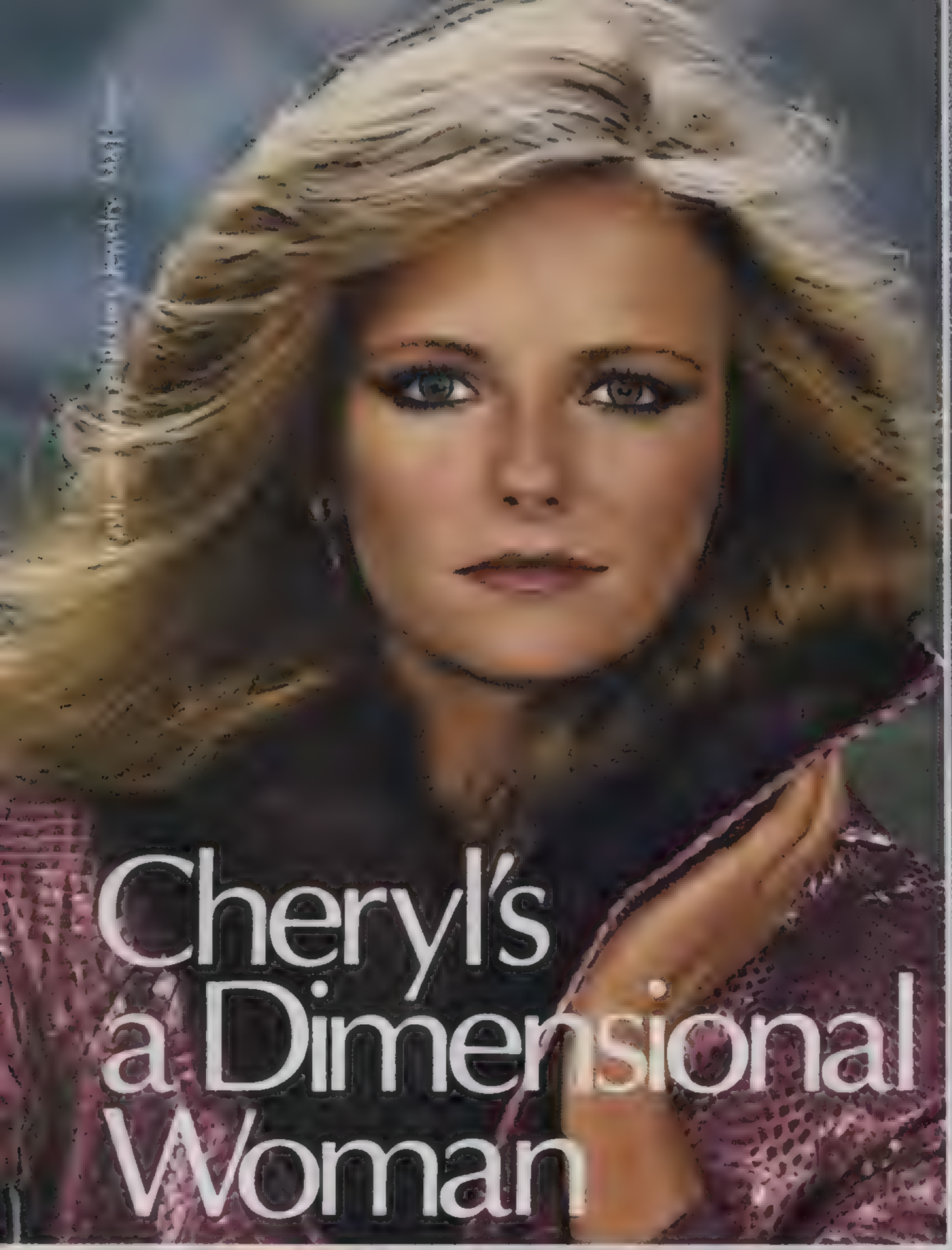
- *For women disappointed with the "flat, one-color look" that can result from covering grey, the NYC Bumble & Bumble salon offers "reverse streaking," using a woman's own darker color to "highlight" grey instead. . . .*
- *Blonds go blonder, browns/brunettes grow "warmer," with Baliage, a form of hair painting used by NYC's Clive Summers Olympic Tower Salon, better than streaking because hair can be painted more subtly (with a lightener for mid-brown/light-haired, a tint for dark) and hair grows out more uniformly. . . .*
- *Wash color in, then wash it out, with NYC's La Coupe's Water Color Crayons: "rinses" in felt-tip stick form. (Fantasy options, below.)*
- *For women with very dark hair, the Raphael salon colors small sections of hair—exotically: pink/peacock, below, or purple, gold, aubergine, and/or emerald. If only under layers are done, color can be hidden by day, brushed back to show at night. Instant "jewelry."*

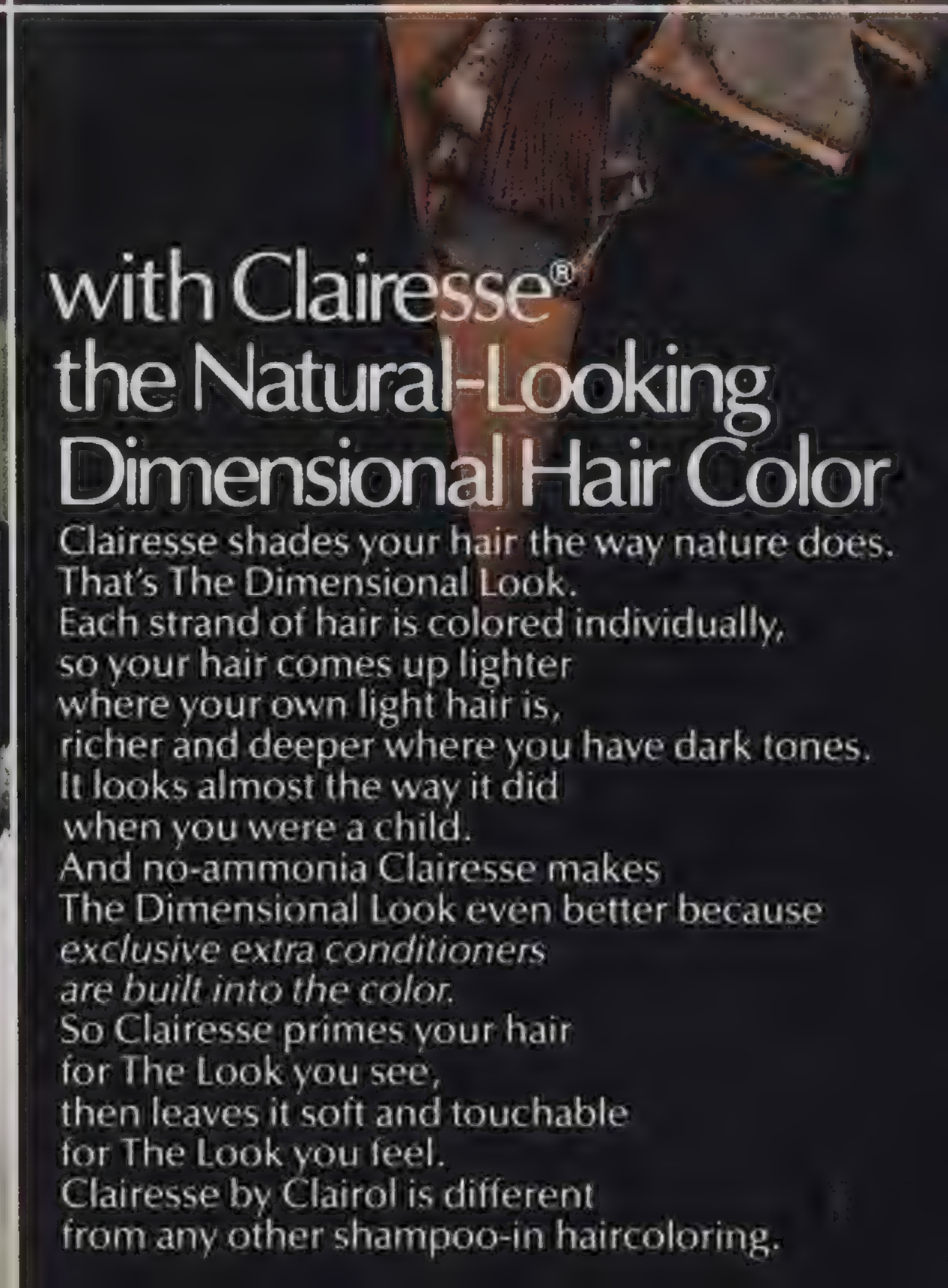
HIGHLIGHT NEWS...

More and more women are using the highlighting route to a total color change, taking a long, *long* time to go from dark to light. At the recent Clairol Presidential Haircolorists' Council, some of the country's leading colorists watched demonstrations of the four methods of highlighting that Clairol considers deliver the best, most natural-looking results. In photographs, *above,* from top left, clockwise, the foil method ("wraps" lightened/treated hair both to keep it separate from untreated hair and to speed up the process), brush-on color (as in the Baliage method already described); super streak cups—using a lighter formulation for hair that's been color-treated; and threading hair through perforated cap and then applying lightener/toner.

...WAYS







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That's The Dimensional Look.
Each strand of hair is colored individually,
so your hair comes up lighter
where your own light hair is,
richer and deeper where you have dark tones.
It looks almost the way it did
when you were a child.
And no-ammonia Clairesse makes
The Dimensional Look even better because
exclusive extra conditioners
are built into the color.
So Clairesse primes your hair
for The Look you see,
then leaves it soft and touchable
for The Look you feel.
Clairesse by Clairol is different
from any other shampoo-in haircoloring.

Fashions: Samuel Robert Jewelry: Mal

Fashions: Samuel Robert Jewelry: Mal

Fashions: Norma Walters Jewelry: Mal

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Clairesse...

because I Love The Look.

Cheryl Tiegs

Cheryl Tiegs wears Clairesse Medium Ash Blonde Shade #108

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Horoscope

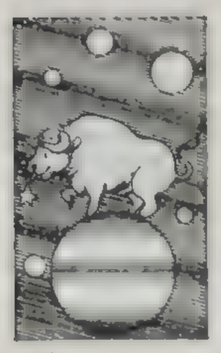
By Maria Elise Crummere **February**

Aries: A sparkling new you. **Taurus:** Timing is all. **Gemini:** It's a brave new world. **Cancer:** You feel the allure of the offbeat. **Leo:** Sun-power makes you soar. **Virgo:** New partners, new proposals. **Libra:** Your creative breakthrough. **Scorpio:** The sky's the limit! **Sagittarius:** A shift to the serious. **Capricorn:** Take the leap! **Aquarius:** Clues to your new life. **Pisces:** Go with the gamble!

Aries

MARCH 21–APRIL 20

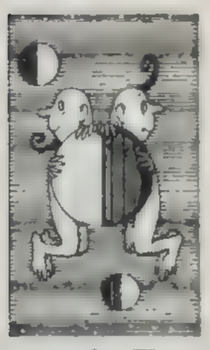
The sparks that Mars sets off in your life when it comes into contact with the new moon on the 4th is only a preview of what's to come. Mars means business when it moves into Pisces on the 7th: before you can catch your breath, your life speeds off in a challenging new direction. The 9th is the cut-off date for initiating business projects if you don't want to play the waiting game.On the 18th, you learn if your efforts have paid off. Vacation the last week of the month.



Taurus

APRIL 21–MAY 21

This month, timing is all: you have the first four days to wrap up unfinished tasks and social obligations. Then, set your new ideas in motion exactly on the 5th, the day after the new moon, and their chances of success will soar. The important person you meet on the 8th draws you into a prestigious new social circle. You feel torn between a past opportunity that resurfaces around the 12th and a later enticing proposal. You can handle both and still come out ahead.



Gemini

MAY 22–JUNE 21

Once again you feel that old feeling: indecision. And as long as your ruler, Mercury, remains in dreamy Pisces, it will persist—right up until the 17th of the month. Fortunately, friendly Venus is also on hand to pick up the slack and pull you through this frustrating period. On the 17th, when Mercury finally changes signs, you plunge into a brave new world by devising a decisive new plan of action that surprises everyone—especially you—and ensures your triumph.

Cancer

JUNE 22–JULY 22

Your moods are especially sensitive to the ebb and flow of your ruler, the moon. But this month, starting at new moon on the 4th, another factor will have to be figured into the equation: eccentric Aquarius. Under its sway, your interests swing to the unusual, the offbeat, creating a strange new excitement that lasts until full moon on the 18th. Then, an important event on the 21st—one that suits your quirky mood—will absorb your attention until the end of the month.

Leo

JULY 23–AUGUST 23

During the first six days of the month the revitalizing power of your ruler, the sun, makes you feel energetic, expansive and stirs you to contact groups you know can help you. You are amazed by the immediate response—and by the wealth of new leads that flows your way. Valuable information on the 8th clarifies matters. The events of the 13th will lead you to reevaluate your direction. Finally, on the 18th, you plunge ahead and take the first definitive steps toward your goal.

Virgo

AUGUST 24–SEPTEMBER 23

You may feel frustrated the first two weeks of this month because you aren't able to call the shots the way you usually do. But on the 17th, when your ruler, Mercury, moves into bold Aquarius, you can begin to recoup your power and to finally make some progress in long-neglected projects. On the 21st, a flock of potential partners appears on the scene, armed with some surprising proposals. The last day of the month brings some fascinating news that sets off a flurry of activity in your social life.

Libra

SEPTEMBER 24–OCTOBER 23

Around the 5th, you realize that perhaps the best way to communicate this month is through your creative talents. You make your statement on the 8th; and, by the 12th, the response from both old and new friends is overwhelming. As a result, your total program starts to gain speed. By the 17th, you realize that this may be a breakthrough period for you. Keep the momentum going until the 24th, and you will finally get the recognition you deserve. *(Continued on page 83)*

IT'S RED DOOR TIME!

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MILLENIUM
MILLENIUM
MILLENIUM

HOROSCOPE

(Continued from page 81)

Scorpio

OCTOBER 24–NOVEMBER 22

For the first six days of the month, the dizzying electricity between your ruler, Mars, and intrepid Aquarius makes you sense that something important is in the offing; new moon on the 4th adds to the excitement. On the 6th, your instincts are confirmed as a glorious new opportunity appears. But when Mars enters dreamy Pisces on the 7th, you are forced to settle into a low profile until the 19th; then a lively new group of friends offers you an enticing new world.

Sagittarius

NOVEMBER 23–DECEMBER 21

Starting on the 10th of this month, you realize that there is a lot more to consider than your social life as you begin to focus on more serious matters. First, you decide to reevaluate the way you deal with your practical, day-to-day obligations. Then, on the 12th, use a social setting to solicit an important favor. You tackle a difficult situation on the 19th. At the end of the month, take a deep breath—you've earned a respite!

Capricorn

DECEMBER 22–JANUARY 20

Happy-go-lucky Jupiter appears on the scene on the 10th and encourages you to let go of the fears that have been holding you back and to plunge ahead. As the month progresses, you discover that the more you throw your caution to the winds, the more the good things seem to flow your way. You receive so many proposals between the 12th and the 19th, it's hard to keep track. On the 24th, put all of them to work for you.

Aquarius

JANUARY 21–FEBRUARY 18

With freewheeling Uranus as your ruler, your life may have its ups and downs but you can't say it isn't interesting! Early in the month, as Uranus comes to the end of its stay in powerful Scorpio, you have your last chance for the time being to accomplish something significant. On the 18th, Uranus moves into lively Sagittarius; stay on your toes and you may be able to catch clues to the dazzling life that is in store for you.

Pisces

FEBRUARY 19–MARCH 20

Mars plays the role of catalyst this month, spurring you on toward the 7th, the exciting day when it all starts to happen. You can expect a flood of important phone calls on the 12th and 13th. By the 18th and 19th you will be well on your way to success in your business deal. If you push every advantage, examine every proposal that comes your way, and then take a gamble, you will score a flashy triumph on the 24th.

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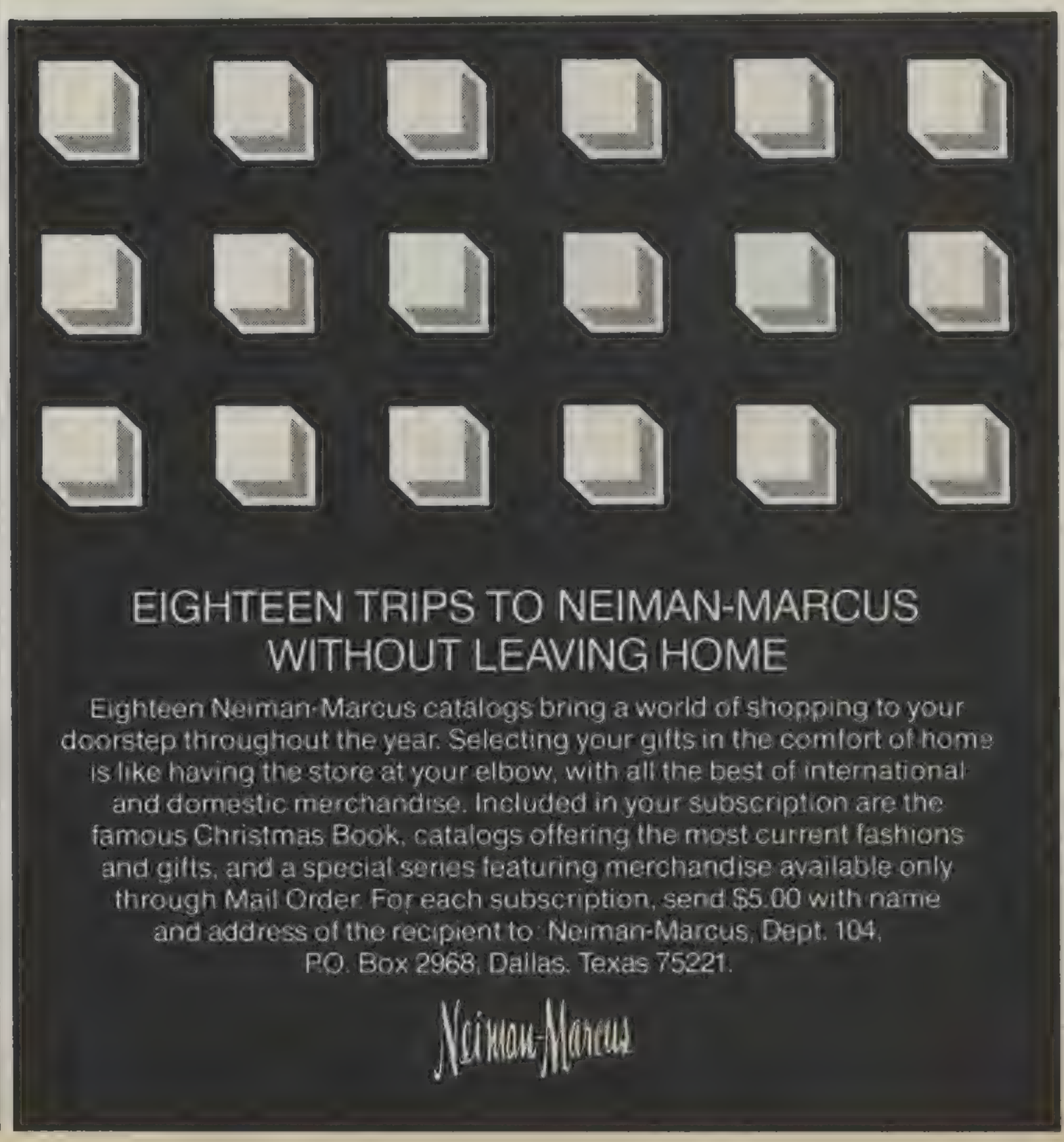

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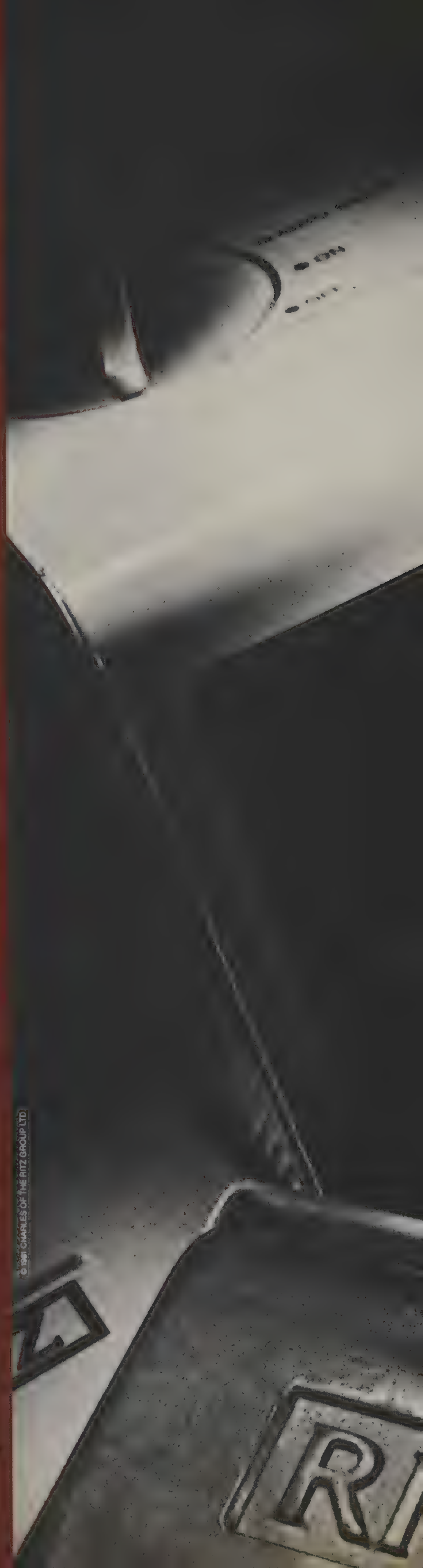

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Our French wine expert adds to his drinking pleasure—and ours

BY MARTIN GERSH

After just one or two sips of a wine, I always gauge a fundamental aspect of its characteristic taste by locating it along a curve—ranging from high to very deep—which encompasses all the wines I drink. Such a taste curve is analogous to the string section of a symphony orchestra, where violins represent the high, violas the middle, and celli the deepest tones. (I omit the double basses altogether because no wine I have ever tasted strikes me in quite that way!) It is interesting to note that unlike a symphony orchestra, where violins are the most numerous among the string instruments, in the wine taste curve it is the basically middle-tasting wines that predominate.

Examples of wines with a high taste tonality are Châteaux Lafite-Rothschild, Margaux, Ausone, Rausan-Ségla among Bordeaux; and Musigny and La Tâche among Burgundies. In the middle-toned range are Châteaux Haut-Brion, La Mission-Haut-Brion, Palmer, Figeac, Ducru-Beaucaillou, Brane-Cantenac, Calon-Ségur, Canon, Certan-de-May, Vieux Château Certan and very many others. Unmistakably deep-toned wines are Châteaux Latour, Pétrus, Mouton-Rothschild, Cheval Blanc, Montrose, La Tour-Haut-Brion, Léoville-Las-Cases and Trotanoy among Bordeaux; Chambertin, Chambertin-Clos de Bèze and Clos de Vougeot among Burgundies.

I have given this extended explanation to clarify fully my use of the terms high, middle, and deep taste in future descriptions of individual wines.

Fine French wines have always been my paramount personal interest. However, it has occurred to me recently that if I were able to find genuinely outstanding American and Italian wines, at fair prices, it would possibly be of benefit to all of us who are wine consumers. From now on, I shall regularly review—along with the French wines—some Italian and American wines, concentrating on locating first-quality examples that are drinkable now.

RECOMMENDATIONS

U.S.A.

CUVAISON CHARDONNAY 1976

Vibrant, muscular, Cuvaison Chardonnay 1976 is an immense wine, stylistically akin to Corton Charlemagne—lacking only that ultimate degree of finesse always present in the renowned Burgundy. This Napa Valley, California, white wine is an impressive entity—flowery, opulent, highly concentrated in its taste elements, a veritable blockbuster that knocked me right off my feet (a sensation I find most pleasurable, whether it comes from a wine or a Bruckner symphony). Cuvaison Chardonnay 1976 should perform spectacularly for another two years or longer, and is enthusiastically recommended at $9–$12. *Required aeration time: Refrigerate for two hours, then take out, uncork, and aerate for five minutes. (Important note: Always remember to recork wines after aeration and between all pourings in order to prevent fading.)*

CUVAISON CABERNET SAUVIGNON 1975

A very good red wine—intensely fruity and alive, deep in its tonality, fairly large in body, with good concentration—Cuvaison Cabernet Sauvignon 1975 immediately reminded me of La Tour-Haut-Brion 1971—one of my great loves, a Bordeaux I have already had twenty times in that vintage. Testing this theory on the very next day, my wife and I drank Cuvaison Cabernet Sauvignon 1975 and La Tour-Haut-Brion 1971 together—and we found an uncanny similarity between them. The French wine, four years older, had more subtlety and complexity; while the California wine displayed a youthful intensity that was noteworthy. Look forward to a minimum of three more years of satisfying drinking from this wine. I need hardly say that I urge you to buy Cuvaison Cabernet Sauvignon 1975, an excellent value at $7.50–$9. *Required aeration time: twenty-five to thirty minutes.*

SILVER OAK CABERNET SAUVIGNON 1975

This very fine Alexander Valley, California, red wine has many admirable characteristics, including substantial body, fruitiness, excellent concentration and balance—plus genuine charm and elegance. As we drank it, two 1971 Bordeaux wines I greatly esteem came to mind: Châteaux Certan-de-May and Canon (the latter reviewed elsewhere in this article). Like the 1971 Bordeaux it so resembles, Silver Oak Cabernet Sauvignon 1975, though sturdy and forceful, shows surprising maturity for a comparatively young wine. The $16 price may seem steep, but I hope it will not prevent many of you from having a lovely and rewarding wine experience. *Required aeration time: ten to fifteen minutes.*

ITALY

AGLIANICO DEL VULTURE RISERVA 1974 (D'ANGELO)

An extraordinary red wine from the Basilicata region of southern Italy, Aglianico del Vulture Riserva 1974 exhibits immediate power, complexity, and mystery. When a wine with such imposing qualities comes along, for relatively little money, I naturally fear it is bound to fall apart somewhere along the way! Fortunately, that does not happen here. I enthusiastically recommend this wine at $5.50–$7.50. *Required aeration time: twenty to thirty minutes.*

BARBARESCO RISERVA 1974 (PORA)

Barbaresco Riserva 1974 is a superior and highly civilized red wine from the Piedmont region of northern Italy. Produced from the native Nebbiolo grape, it is a Burgundian type of wine—rich, smooth, and luscious. This bottle should surely have five or more excellent years ahead, and is highly recommended at $9–$12. *Required aeration time: one hour to one hour and fifteen minutes.*

AMARONE 1971 (LAMBERTI)

Undoubtedly one of the most unusual and individual red table wines I have encountered, Amarone 1971 is a unique and fascinating combination of elements. Side-by-side with the normal taste components of a dry red wine, there exists a flavor remarkably reminiscent of vintage port. A delicious and memorable wine emerges from this mixture of characteristics. Strongly recommended at $9-$11. *Required aeration time: thirty to forty-five minutes.*

FRANCE

CHÂTEAU CANON 1971

A real beauty, glamorous and sumptuous—almost honeyed—Canon 1971 is a wine of middle tonality, with ample body and a most alluring first taste. There should be a minimum of two to three years ahead of most enjoyable drinking from this fine Saint-Emilion, strongly recommended at $10-$15. *Required aeration time: eight to twelve minutes.*

CHÂTEAU LÉOVILLE-POYFERRÉ 1974

We have in Léoville-Poyferré yet another very good wine coming out of the 1974 vintage. This Saint-Julien has considerable concentration and is interestingly reserved and serious in its manner. I recommend it at $8.50–$11. *Required aeration time: ten minutes.*

CHAMBERTIN 1969 (JAFFELIN)

I discovered this 1969 Chambertin by a fortunate accident, while seeking out wines entirely unrelated to Burgundies. Although I have had other 1969 Chambertins, from various growers, which have possibly been larger in body, none has surpassed this bottle in refinement, complexity and sheer loveliness. Highly recommended at $14–$25. *Required aeration time: five to seven minutes.*

RICHEBOURG 1966 (NOËLLAT)

Charles Noëllat's Richebourg 1966 is the most delicate Richebourg I have ever known. It possesses—at the same time—a discreet liveliness and intense concentration at the core, plus a truly beguiling, cherry-like fruitiness. This aristocratic Burgundy should provide delightful drinking for two or three years longer, and is highly recommended at $14–$25. *Required aeration time: fifteen minutes.* ▽

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Talking about... Dance

Straight from the school to the Swan Queen — sixteen-year-old Darci Kistler's NYCB debut

By Holly Brubach

Although a ballerina is, by Italian definition, simply a female dancer, in Russia the term has traditionally been used more sparingly, to denote that rare dancer who, as if by divine right, commands the entire stage. Last May, Darci Kistler led the School of American Ballet Workshop performance, a graduation exercise of sorts, dancing Odette in *Swan Lake* for her valedictory address. Not very well, she insists, despite wide acclaim. "I felt like the part was too good for me, and you can't feel like that. I thought, I wish I had a part where I could just go out and dance something Natalia Makarova and Cynthia Gregory aren't doing right next door. But then I think you can psych yourself out that way, because you're always the same person, so it really shouldn't matter how old you are when you do something—that's how I'm thinking now."

Now Darci is all of sixteen and dancing more principal roles than most girls are granted during their first five years in the New York City Ballet. At five feet five inches, with long blond hair, brown eyes, and a quick smile, long beautiful legs and arms, exquisite hands, Darci already exhibits speed, control, uncanny musicality, a passion for dancing—in short, the makings of a ballerina in the Russian sense of the word.

Darci was raised in California, where she began dancing at the age of six. Her four older brothers were all championship wrestlers, so Darci set out in search of a few prizes for herself. "I tried wrestling, motorcycle riding—no, forget it. I always tried to do something they did and always ended up getting hurt."

Their neighbor, a dancer, gave Darci a tutu, which she wore around the house. Her mother took the hint and took Darci to ballet lessons, which she liked from the first. Hard work, a few *Nutcrackers,* then off to the School of American Ballet—first for the summer, then full-time.

One year ago, while still a student at SAB, Darci made her City Ballet debut in George Balanchine's *Symphony in C,* as one of the girls framing the four ballerinas in the coda. This season, it's the *corps de ballet* framing her: in New York, during the first week alone, she danced leads in seven ballets and wound it all up Sunday evening with *Symphony in C,* the second-movement adagio. How is being the ballerina different from dancing in the *corps*? "You don't have to watch lines, and if you make a mistake, only you know it."

In *Symphony in C,* Darci found herself dancing in another ballerina's shadow. Since Suzanne Farrell's return to the company in 1975, in this same role, it has been irrevocably hers; though other dancers have performed it, no one disputes her claim to it. Among the unforgettable moments in Farrell's performance: she bends foward in an *arabesque penchée* and—slowly, majestically, as the music swells—bows her head to touch her knee. "Whenever I saw that," Darci says, "I used to think, gee, in a hundred years, if I ever get to do that part, I want to touch my head to my knee. So in rehearsal the first day, I did it, but I went too far forward and did a complete somersault and landed on the floor. And then someone told me that once Suzanne got her crown caught in her tights, and I could just see getting stuck there. . . . So I'm going to work on that."

Self-disparagement is common to teenagers and to ballerinas; and Darci, being both, takes on twice her share. Asked to name her strengths as a dancer, she can't come up with one; her list of her weaknesses, however, is long. She routinely denies compliments. Told that she danced well in her debut, she hurries to set the record straight—"Oh no, I didn't." She reckons she's getting these big roles now because two ballerinas are out this season.

Performing is for her high adventure. "Sometimes you'll rehearse something much slower or much faster and you get out there on the stage and it's like a shock—the tempo is so different. But I sort of like the suspense of not knowing how it's gonna be. And it's so much more fun when you hear the whole orchestra together because when you rehearse you have just a piano. You don't hear it all till the first performance, and some things you never hear in rehearsal—like when the triangle chimes in *Faust.* The first time onstage, when I opened out in a *developpé,* I noticed a little triangle—'ding.' The next one I tried—'ding'—there it was again. So each time you can find things in the music."

This season the discovery is Darci—standing still and still holding her own on a crowded stage, gently rounding out the dance phrase as if tucking it into the music, effortlessly stretching her legs in long sustained adagio. The mistakes that might unnerve a less tenacious dancer are to her godsends: "One time I got nervous, I don't know why. But the very first step I did something different. And I wasn't nervous after that—I sort of got rid of it, got it out of my system. I mean, I always think, gee, if you've done it for Mr. Balanchine in rehearsal, you've already done it for the most important person. Nobody knows more about what you're doing than he does. If you just see him standing in the wings before you go out, it always makes you want to do really well. And when you goof, you feel awful because you're given the chance to do something beautiful and you haven't done the part justice.

"I thought, oh gosh, people are gonna boo and hiss when I get out there after they've seen Suzanne and Merrill Ashley and Heather Watts dance these parts. But then, I'm not Suzanne, so I don't try to do it like her. 'You can take things that you think are beautiful and try them out,' Heather told me, 'But just be yourself.' So all right." ▽

Darci and Sean Lavery, "Symphony in C"

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Beauty Q & A

Hair: How to color *and* perm safely…wintertime foot care…causes, cures for ingrown hair

Q I color my hair and now am thinking of having a permanent, too. Which process should be done first? Also, how much time should I allow between the two?

A We took your question to the hair-perm pros at Toni. Their recommendation: "You should always color hair *first* and then wait—at least two weeks—before perming. Coloring can dry hair somewhat, and dry hair does not 'hold' a perm well. If your hair feels spongy when wet or brittle when dry, it is not ready to be permed. Waving your hair when it's in poor condition could damage it further.

"After coloring, we always suggest a two-week wait before perming—until hair looks shiny and healthy. If your hair has been colored with heat-applied henna, you should wait even longer before waving—about two months—because the henna process coats hair, makes it more difficult for a perm to 'take.'

"Once your hair seems to be back in good shape, ready to be permed, select a *gentle* formula or procedure—one designed specifically for color-treated hair (i.e., one that incorporates extra conditioners). Then, before starting, test your hair's readiness with a 'preview curl' (rolled on hair most affected by coloring). If the preview curl is unsatisfactory in any way—if it shows breakage, is dry, frizzy, discolored, or gummy—your hair is not yet ready to be permed."

Q I remove hair on my legs by waxing. Recently I've developed a number of ingrown hairs in the areas where I have the waxing done. What can I do? Is there a way to prevent ingrown hairs?

A "If you think you have ingrown hairs, you must stop doing whatever it is—waxing or shaving, for example—that's causing the problem," explains Robert Auerbach, M.D., associate professor of clinical dermatology, New York University School of Medicine. "Next, consult a dermatologist. Many times, what look like ingrown hairs to a layperson's eye are really folliculitis or cysts, more serious problems requiring different treatment. If you do have an ingrown hair, your doctor will prescribe medication to reduce inflammation.

"An ingrown hair is simply one that has bent over or grown at such an angle that it's grown into the skin next to the hair follicle," says Dr. Auerbach. "The shorter the hair, the more likely it is to become ingrown; longer hairs tend to grow out straight. There is no way to prevent an ingrown hair, although waxing—because it breaks off hair below the surface of the skin—can make you more susceptible to this problem than can shaving with a razor."

Q I've worn boots a lot this winter and have developed calluses—my feet feel dry and cracked. With sandal season not too far off, I'd like to get my feet back in shape—*now*. What should I do?

A Margarett Din, a New-York-based manicurist/pedicurist who runs the Dinmar Salon, 35 East 65th Street, offers these suggestions: 1. During the winter, skin becomes dry all over your body—especially on your feet. To combat dryness: moisturize feet daily with an emollient cream. 2. Take a pumice stone with you to the shower or bath and use it—with a little soap and warm water—to rub away dry, callused spots on your feet. 3. Keep toenails cut as short as possible in winter to prevent problems such as ingrown nails, tennis toe. 4. Once a month: treat yourself to a professional pedicure.

Q I recently curled my hair with a body wave—but am dissatisfied with the results. Can I remove the permanent with a chemical relaxer?

A Chemical relaxers are designed for use on naturally curly hair *only* and should *not* be used to reverse unwanted permanents. Perming and relaxing techniques work on the same principle: they change the way hair cells bond together. However, the two procedures (one curls hair, the other straightens it) work against each other; and, when combined, they can seriously damage your hair.

Most permanents grow out in three to four months. Until then, you can change a perm's look considerably by shaping wet hair with a round brush while blowing it dry. Even a very curly permanent can be blown dry softer, straighter.

Q I know that a good cut is probably the single most important ingredient for great-looking hair, but how do I tell whether or not my hair has been well cut?

A One idea: When your newly cut hair has dried, try this "shake-out" test. First, shake your head from side to side with vigor. Then, bend over at the waist, let your hair hang down, and shake your head a few more times. Straighten up and give your hair a final shaking out. If your hair falls easily back into place, you've had a great cut. This, from the new book *Everything You Need To Know To Have Great-Looking Hair* by Louis Gignac, of Louis-Guy D' Salon in New York (out next month from The Viking Press). ▽

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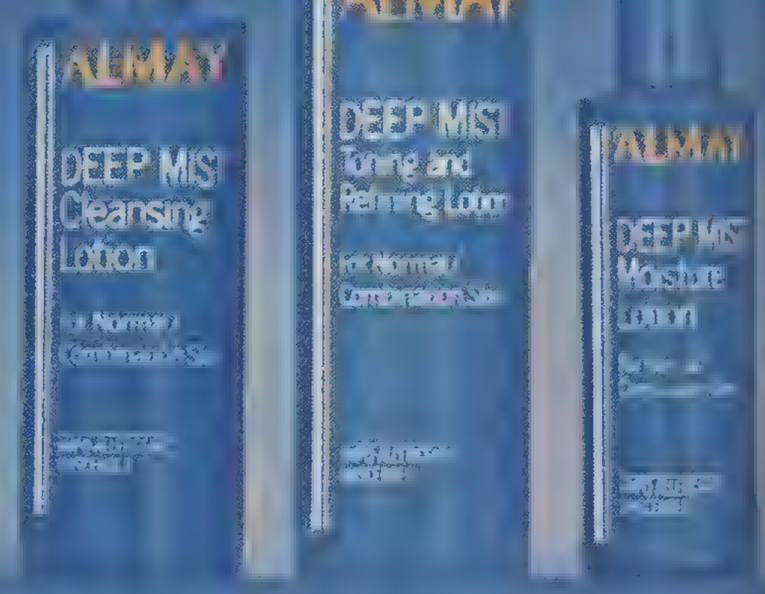

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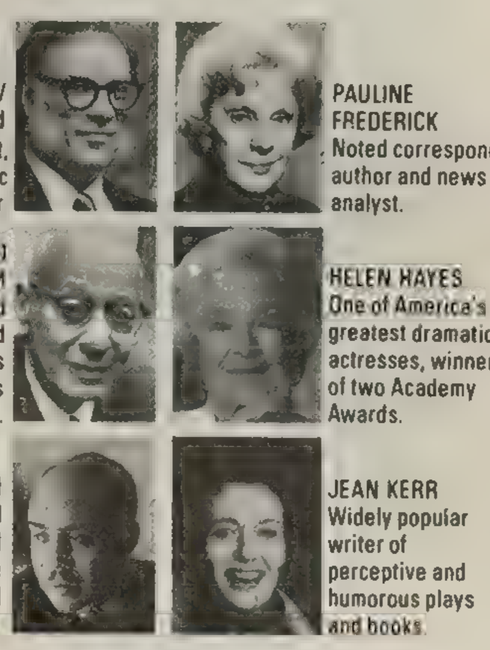

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YOUR LETTERS

(Continued from page 22)

The surprise of love
In the middle of purple and red designer splendor, I caught a glimpse of "The Secrets of the Joyful Life" (by Shelby Moorman Howatt) in Vogue's September issue and Owensboro, Kentucky, which is also the town in which I was born.

What was Owensboro doing in Vogue magazine? Love and a grandmother. So I thought of my own grandmother, a spunky lady who helped encourage me to complete my education in library science at the University of Kentucky. Plain beginnings reach out and touch hearts when least expected in the middle of glitter. I will keep your article, Ms. Howatt.

Denise Newbolt
Lexington KY

The essay by Shelby Moorman Howatt (September 1980) "The Secrets of the Joyful Life" was a real treat.

Besides being able to express her thoughts and feelings so beautifully, she has hit home with a subject that affects so many of us these days.

Most of the books and articles we read on retirement centers and nursing homes are as dreary as they are true, so how refreshing to hear of this remarkable ninety-two-year-old woman who had the gumption to return to her outside world again and continue giving of her amazing self to relatives and friends.

I have had made many copies of "Joyful Life" and sent them to friends I know would appreciate it as much as I do, and would like to quote a paragraph from a seventy-five-year-old contemporary: "I am moved by the article about Mrs. Howatt's grandmother. Her strength produced a happy ending where so many like her have yearned to no avail. . . ."

Allene P. McCulloch
Ridgefield CT

Our Nancy Reagan: profligate profile?
Your recent article on Nancy Reagan (October 1980), under the guise of being a low-key profile, was a vicious, underhanded attack on its subject—not up to your usual style. I found it offensive both in content and intention. You do better in your essential business of trying to help women be more attractive than in attacking the wives of presidential candidates.

Mary Crowgey
Roanoke VA

Man's view on Vogue articles
In your September issue is an article on marriage by Lyn Davis Genelli. Her "con" arguments outweigh the "pro," at least in linear inches. I suggest, as marriage counselor, psychiatrist, and marital optimist that the basic animal satisfaction of shared bed-and-board are greater than any rarified "existential" arguments.

Though but a male, I read Vogue to learn those factors felt important enough to sandwich between the bra and hair-conditioner ads. To my considerable pleasure (I dare not say "surprise"), such spritely and timely articles as this appear every now and again, unmixed with the squirmy know-it-all of *Esquire* or *Playboy*.

Joseph Downing, M.D.
San Francisco CA

Put Yourself In My Position.

Linda Forbes, Doncaster Fashion Consultant, Jackson, TN

I've just finished my first season as a Doncaster Fashion Consultant. It's rewarding and creative, and I still have lots of time for other things. It might be the kind of career you'd like, too.

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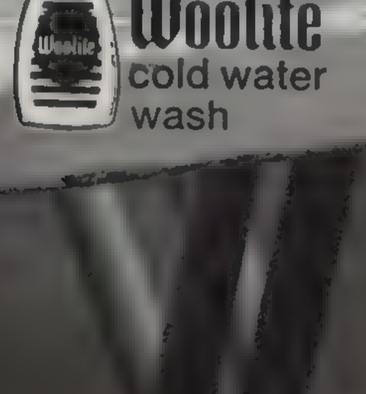

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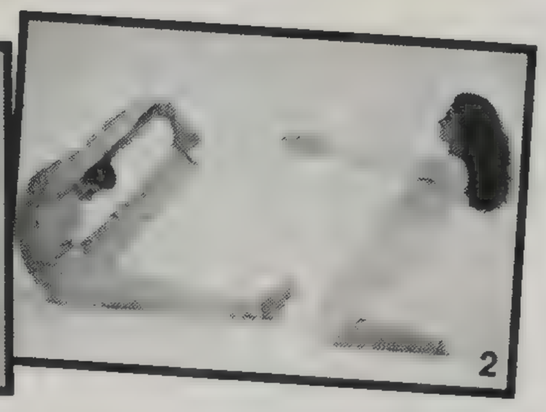
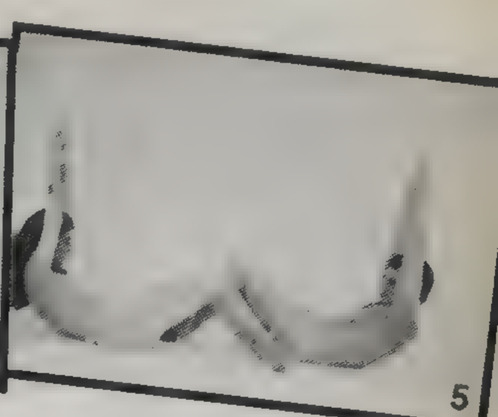
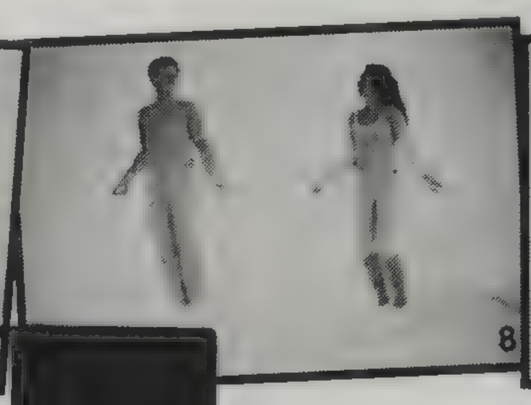
Shape-up Now

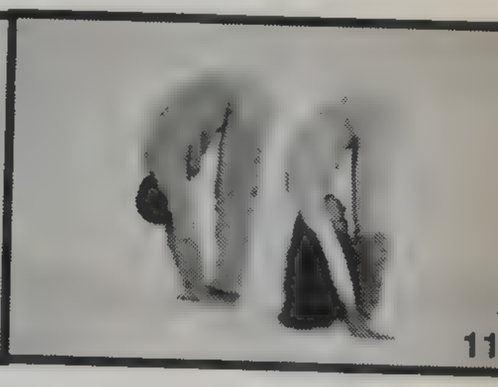
For busy/active women on the go—a way to exercise with the man in your life





Fitness expert Lydia Bach of the Lotte Berk Method worked out this his/hers exercise program to do each of you the most good—together. (Here, it's Diane Leaver, director of the Lotte Berk Method Studio, Bridgehampton NY, and her husband, Gardner—more of them, and the plan, on page 284). Aim for the total program—thirty minutes a day, three to five days a week—but pace yourself, depending on the shape you're in. **WARM-UPS. 1.** *For both: Arms out at shoulder level, back straight, thrust right knee and thigh as close to chest as possible, pointing toes toward floor. Repeat 50–100 times, alternating legs.* **STRENGTHENING, STRETCHING. 2.** *For her: Kneel, knees about 10 inches apart. Stretch arms out in front. Pull abdominal muscles in. Keeping back straight, lean back several inches. Hold 20 seconds. Return to upright. Repeat 6 times. For him: Sit on floor, legs out in front. Pull abdominal muscles in. Stretch forward, grabbing toes, and bring foot all the way up. Hold 30 seconds. Repeat twice, each leg.* **CONDITIONERS. 3.** *For both: Sit facing each other, backs straight, knees bent, hands on upper thighs. Pull abdominal muscles in* **(4).** *Roll onto lower back, stretching arms in front. Hold for 3 seconds. Slowly curl back to upright position. Repeat 6 times.* **5.** *Repeat 6 more times, but stretch arms above head.* **6.** *For her: On your knees, palms on floor in front of you, pull abdominal muscles in. Keeping lower back flat, lift right leg. With leg in air, do 10–20 push-ups. Repeat with left leg. For him: Stretch out on floor, toes curled to floor, back straight. Do 25–50 push-ups.*





GOING IT TOGETHER

7. *For both (photo, right): Sit about 10 inches from a wall under a window, legs stretched out. Pulling abdominal muscles in, roll down on lower back. Press shoulders against wall. Grip windowsill. Lift right leg, knee straight, trying for a 90-degree angle between legs. Alternate with left leg in a scissor kick. Repeat 25-50 times.* **AEROBICS. 8.** *For both: Rope jumping. Using only your wrists to turn the rope, jump for 1–15 minutes—depending on the shape you're in. Stop, rest, start again. Jumps should be barely off the floor. (Afterward, walk around for a few minutes, shaking out arms, legs.)* **COOL-DOWNS. 9.** *For both: Kneel, knees/feet together. Place palms behind you, stretch neck back, hold. Pull abdominal muscles in, push up as far as you can. Hold 10 seconds. Repeat 4 times.* **10.** *For her: Sit, legs outstretched. Fold over from hips, reaching toward toes, trying to touch forehead to knees. Hold 10 seconds. Sit up slowly. Repeat 3 times. For him: Squat, knees bent, hands on floor in front. Resting weight on hands and right foot, extend left leg behind you, toes on floor. Hold 10 seconds. Return to standing position. Repeat 3 times, each leg.* **11.** *For both: Stand upright, abdomen pulled in. Fold over, chest toward thighs and head toward knees. Keep legs straight. Reach down as far as you can—first to calves; then to floor, palms in front of you; finally, palms behind you. Hold 10 seconds. Warm-up gear: hers, Capezio; his, The Gap. Hair, Edward Tricomi of the Pipino-Buccheri salon; makeup, Amy Elfassy.*

Travel option: do this one against a door, holding onto the knob.

JOHN STEMBER

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Talking about...Food

By Arthur Gold and Robert Fizdale

Meatballs: a primer of zesty easy-to-makes, plus variations

f meatballs were as expensive as truffles they would be on every good table in America. *Prediction:* Meatballs could be the gourmet sleeper of the 'eighties. Recently at one of the great three-star restaurants of France, we found the great chef (famous for his *nouvelle cuisine* creations) having his lonely lunch in the kitchen. *"Je mange mes boulettes,"* he said, then added rather timidly, "Would you like to taste them?"

Taste the meatballs we did and found them as delicate, pungent, and original as anything on his menu. "Why don't you serve them in the restaurant?" we asked. "They wouldn't understand," the chef replied with a gloomy Gallic shrug. Well, we understood, and so will you when you try these Boulettes au Curry, heightened with curry and onion, lightened with apples and cream.

HOW TO MAKE BASIC MEATBALLS

To 1 pound freshly ground meat add 1 lightly beaten egg to bind meat, ½ cup homemade bread crumbs, to extend and lighten. (Two slices of white bread, trimmed of crust and coarsely chopped in a blender or food processor, then soaked in milk and squeezed dry.) Mix in salt, freshly ground pepper, freshly chopped herbs to season—dill, chives, tarragon. Two tablespoons of finely chopped shallot or onion or scallion.
Roll meatballs lightly in flour or fine breadcrumbs, then refrigerate for 20-30 minutes to firm. Sauté in butter over medium heat till well browned (about 15-20 minutes).

International variations:

Czechoslovakians brush meatballs with egg white lightly beaten with a few drops of water before dipping them in bread crumbs and sautéing them.
Poles sear meatballs well on both sides, then add beef broth and sour cream (3/4 cup each pound of meat) to pan, finish cooking them in a medium oven for 1/2 hour.
Moroccans add generous amounts of cumin, ginger, chopped parsley, garlic to meatballs. Then cook them for 25 minutes in boiling water with a few tablespoons of oil. Served with peas and tiny pasta.
Italians add grated lemon peel, minced garlic, grated Parmesan cheese, nutmeg, fry in hot olive oil.

TIPS:

- *Meat must be freshly ground by your butcher or in your grinder.*
- *One tablespoon of cream, or soda water, or finely chopped mushrooms can be mixed into the meat.*
- *Chopped meat can be wrapped around a sliver of ice or a sliver of ice-cold butter to keep the centers rare and very juicy.*

MENU

Prosciutto and Melon
Curried Meatballs with Buttered Noodles
Arugula and Endive Salad
Comice Pears with Gorgonzola Cheese

Suggested wine:
Cahors 1977, Caves du Georges V Selection imported by Foreign Brands Inc, NYC

Note: In this menu, there is nothing to cook except the meatball dish. Suggested alternates for the other courses: puréed pea, lettuce, and scallion soup and baked pears in honey.

CURRIED MEATBALLS
(Boulettes au Curry)
four to six servings

½ pound veal filet
½ pound lean pork
1 large or 2 small tart apples
1 large or 2 small onions
4 tablespoons butter
1 tablespoon curry powder (or more to taste)
Salt and freshly ground pepper
1½ cups chicken broth, heated
1 egg
6 tablespoons heavy cream, sour cream, or crème fraîche
4 tablespoons flour

Ask butcher to grind veal twice and pork once. Or grind them yourself in a meat grinder. Combine the two, mix well, and refrigerate.

Peel and chop apple and onion together till rather finely chopped. Heat 2 tablespoons of butter in heavy pan. Add chopped apple and onion. Cook over low heat, stirring often till onions are translucent but not brown. Sprinkle with curry, season lightly with salt and pepper, and mix well. Add chicken broth and stir well. Cover and cook for 20 minutes over low heat, stirring occasionally. If very liquid, remove cover, raise heat, and cook, stirring, till reduced a bit. Remove chopped meat from refrigerator, add egg, 2 tablespoons of cream, 1 tablespoon of flour, salt and pepper to taste, and half apple-onion mixture. Mix well.

Divide meat into 12 equal amounts. Roll each between moistened hands, then roll lightly in remaining flour. Shake off any excess flour. Refrigerate for 30 minutes. Remove from refrigerator and sauté in remaining 2 tablespoons of butter over medium heat for 15 to 20 minutes, turning balls once or twice to brown evenly. Remove to warmed platter.

Add remaining apple-onion mixture to pan along with remaining 4 tablespoons of cream. Cook over high heat, stirring for 2 minutes. Taste and correct seasoning, adding more curry, salt or pepper. Pour sauce over meatballs and serve with rice or buttered noodles.

Most meatballs, whether they are French or Spanish, Scandinavian or Russian, American or Mexican, Moroccan or Italian are made with chopped beef—ground chuck, top round, or stewing beef are best—or with a combination of chopped beef, pork, and/or veal.

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Hair Now

Home and salon perm news...Black hair self-helpers

Today, a woman who wants more curl, more body—more "style"—from her hair has a variety of perms to choose from. Which to go for? "If you try a home perm, be sure to deep-condition hair *before* and afterwards to keep hair shiny and manageable," says hair-stylist Richard Buccheri of the Pipino-Buccheri salon, NYC. One perm to try: Ogilvie's Soft Body Wave, includes pre-and post-conditioning treatments, is gentle enough for color-treated hair . . . An alternative if you're reluctant to commit to long term curl, is a new, temporary "body treatment" that gives hair all the benefits of a perm—added body, soft wave, and fullness—with a time limit. It lasts up to six weeks. Offered in salons only; ask for Helene Curtis' Unicurl Body Amplifier Treatment.

GREAT CUTS: MEN ONLY

Word-of-mouth recommendations from TV and film people, models, and others in the business where good looks count have made Pirrko Antonopoulos, of Clive Summers Salon, Olympic Towers, one of the most sought-after barbers in NYC. Pirrko believes in versatile, low-maintenance haircuts because "most men don't have time to wash, blow dry, and style their hair every morning." Pirrko's standing rule: she cuts men's hair—only.

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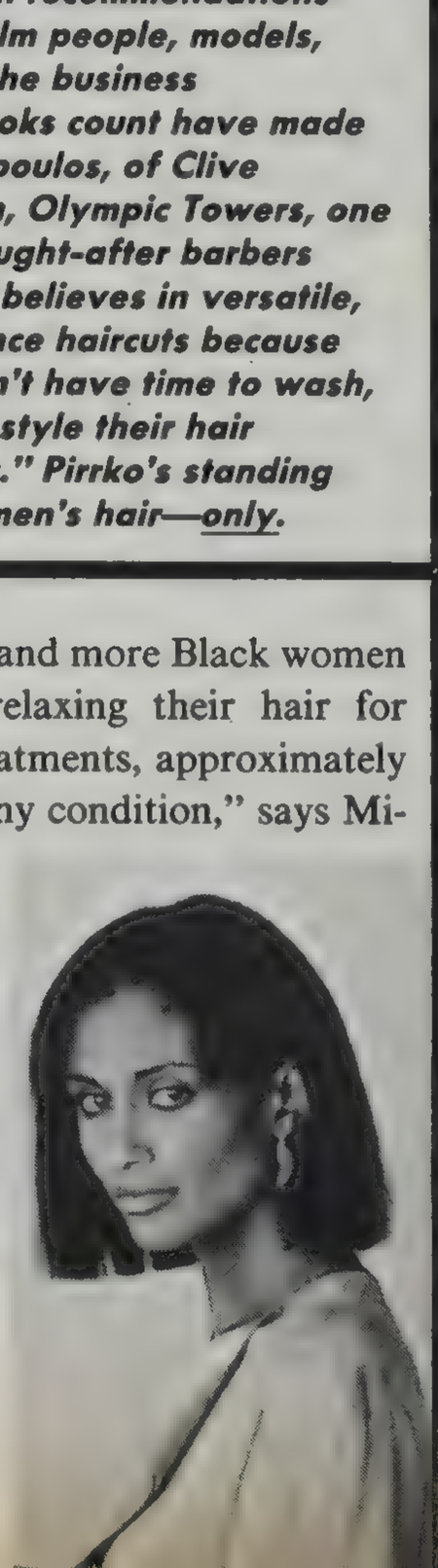
"With more and more Black women chemically relaxing their hair for styling versatility and manageability, deep-conditioning treatments, approximately every two weeks, pay off in keeping processed hair in healthy condition," says Michael Parks, hair-care pro at John Atchison's salon, NYC. To the rescue with relaxed hair in mind: Johnson's Tender Treatment—Detangling shampoo, Super Penetrating conditioner, and Reparative Creme Hairdress moisturizer—adds body, shine. . . . A temporary way of straightening any hair type: Michel of Paris uses a hand-held Teflon-coated professional "iron," which clamps onto hair sections, straightens them with heat, all done quickly so that hair is not damaged at all. Unlike the use of hot rollers or styling wands, "ironing" hair this way does not leave ridges or curves—lasts until your next shampoo.



Large photo, *above:* Mark Spirito earrings, Victor Carranza bracelets. Photo, *right:* Earrings, Sylvia Sims for Magda K.

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FICTION

"Playback"—a story of triangular love, unequal sides

What one woman's adoration brings another: envy and tenderest deceit

BY ANN BEATTIE

One of the most romantic evenings I ever spent was last week, with Holly curled in my lap, her knees to the side, resting against the sloping arm of the wicker rocking chair. It would have cut into her skin if I hadn't tucked my hand under her bony knees. Her satin nightgown came to mid-calf when she stood, but didn't cover her knees when she curled into my lap. In the breeze, tiny curls blew against my cheek, where it rested on top of her head. Ash used to say that her fine, long hair reminded him of the way ribbon curled when you held it stretched lightly across your thumb and ran a pair of scissors along the top. The nightgown had been a present from Ash: tiny pink flowers scattered here and there among the narrow pleats, a nightgown from the 1930s. He had bought it at her favorite store, Red Dog, where he had bought her the mysterious homemade rug with a chorus line of squirrels, eating what looked like shrimp. He had also gotten her a satin jacket with "Angelo" written across the back. He cut off the "o" and had a friend add embroidered wings. On cool nights, she'd wear it over the old-fashioned nightgown.

The night I held her on my lap, Ash had called from a pay phone in a bar in Tennessee, to say that the rattlesnake killed in his friend Michael's garden was so big that the skin had stretched to cover Michael's fiddle case. Those were the kind of stories she wanted to hear: stories that justified her not going to Tennessee. She had a baby, Peter, who lived with her ex-husband in Boston, and a psychiatrist in Vermont: she did not want to interrupt her therapy. She had a pottery business, with her friends Andrea and Tom Green and Tom Billington, that was just starting to make a little money, and summer was the best time for selling it in the shop they had set up in Tom Green's big garage. I was visiting her for a month and a half. She knew I loved Vermont and thought I wouldn't go as far as Tennessee to visit. I think I would have. I think I would have done almost anything for her. I offered her my savings to fight her fat, villainous lawyer husband for Peter; in the winter, I drove to Vermont four weeks running to sit through group-therapy sessions, because everyone was supposed to bring someone from the family, and she had no family but her brother, in Alaska, and an aunt in an old-age home.

I'm not the kind of woman who greets other women with little bird pecks on the cheek, and unlike Holly, I'm not used to embracing people; but when she came out to the porch, so sad from hearing Ash's voice, and shook her head and kissed me goodnight on the forehead, I put out my arms and she climbed into my lap. "He didn't talk long," she said. "He said he wrote me a letter that I haven't gotten yet." We must have rocked for hours, before the static on the kitchen radio got too much to put up with. Then some sort of embarrassment caught up with her: when she came back to the porch she was smiling an embarrassed smile. The angel jacket was zipped over her nightgown, and she said quietly: "Thanks, Jane. Now I can go to sleep." The lacy angel wings disappeared into the kitchen. I heard her turn on the water and knew she was doing what I'd hoped my rocking would soothe her out of, taking the nightly combination that I was convinced was deadly: two vitamin B_6 pills, and half a pill each of Dalmane and Valium, taken one at a time, because in spite of all the medicine she had taken in her life, she still believed that she would choke to death when swallowing a pill. One thing we all liked about Ash was that he tried to talk her out of them. He tried to get her to take a long, tiring walk with him, or to smoke a joint. He'd pull her to the old carrousel mirror in the kitchen and make her look at her guilty expression as she swallowed the pills. Lamely, she told him that two vitamin B_6s couldn't hurt. Some nights he'd reason with her so that she only took half a Valium. If he ever rocked her on his lap, I don't know about it.

People often mistake us for sisters. It didn't happen at Smith, where people had watched us make friends, but later, when we went into New York to shop or to take dance classes. We were both lonely and self-sufficient—I was an only child, and her parents died when she was ten—and once we got over our jealousy because people were always comparing our looks, we realized that we were soul mates. I curled my hair to look like hers; she began to wear long, floating skirts like mine. When she got married I made the bouquet, and she threw it to me. The morning of the wedding I had wrapped thick satin ribbon around the layers of foil that held the stems together, knowing that she was marrying the wrong person, but for once too reticent to say what I thought. Fixing the flowers, I thought of the custom of binding women's feet in China: having any part of this was wrong.

She stayed married for nine years, all through her husband's time in the Army and in law school, years of living in a fourth-floor walk-up in New . *(Continued on page 154)*

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"PLAYBACK"

(Continued from page 152)

Haven, above a restaurant. They had a big, rusty car that she was always sanding and painting. She said nothing about the dreary apartment but that the fan of stained glass above the front door was beautiful. When he became a lawyer, the house in the suburbs they moved to wasn't her taste, either, but she planted nicotiana plants that bloomed at night—the most wonderful-smelling flowers I have ever known.

Peter was a breech birth, delivered, finally, by Caesarean. I sat in the waiting room with her husband, thinking: things aren't working out, and they won't even let us hear her crying. I had been spending a weekend in the country with my lover when Holly called to say she was going to the hospital. It was almost a month early—they were visiting friends in New York. I remember sitting in the waiting room, smelling of turpentine. Jason, the man I was in love with, had taken me to his house in East Hampton. A few hours before Holly called, I had been asleep in the sun, at the end of his dock, and because he thought it would be funny, because he couldn't resist, he had dipped into the bucket of grey paint—he was painting the dock—and stroked the wide brush full of cold, smooth paint over both knees as I slept. It didn't wash off in the water, and I had to use turpentine, wiping it again and again across my knees with his wife's torn blouse, more amused than I let on that he had done it, wondering how I could love a man who had a wife whose discarded blouses were from Saks. When the phone rang, a few hours before we were going to drive back to the city, Holly said: "I'm going to Lenox Hill. I'm saving myself some time." Then all at once Jason was dabbing at my knees with turpentine, telling me that I did too have time to dive off the dock, that it didn't matter if my hair was wet, that if I swam, I wouldn't have to shower. "Take it easy," he said. "You're not having the baby." No—time would pass, and then I wouldn't even have Jason. He'd reconcile with his wife, and her mysterious arthritis would disappear, and she'd be back playing the violin. But that day it seemed impossible. It was easy enough to sleep in the sun when back in the city I didn't even sleep late at night, in my dark apartment. Jason had been enough in love to pull pranks. In his house, I pulled on my jeans, no underwear underneath, borrowed a T-shirt from him, rushed out of the house never suspecting that it was one of the last times I'd ever see it. The very last time would be in winter, when I sat in the car and he went in to see that a pipe that had frozen had been repaired correctly. He was going back to his wife. I didn't want to see the presents I'd given him that were still inside: the moose cookie jar, the poster of a brigade of roaches: "*Con más poder de atraper para matar bien muertas las cucarachas fuertes.*" Tom Green's drawing of a foot with a hugely elongated big toe, captioned "Stretching the Mind."

The day Holly went into labor we had taken a fast ride back to the city, the top down on his big, white Ford, wet hair flapping against my head like dog's ears. No: I wasn't having this baby. The next spring, I would have an abortion. I would go to a restaurant with a surreally beautiful garden, and Jason would sit next to me, under *(Continued on page 157)*

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"PLAYBACK"

(Continued from page 154)

the umbrella, before I went to the hospital. Pink flowers would fall into our hair, our laps, our food. I couldn't eat anything. I couldn't even tell him why. I dropped raw shrimp under the table, praying for the cat that didn't exist. Sipped a mimosa and spit the liquor back into the glass. My hand on top of his, his other hand sliding up my leg, under the big napkin—a ghastly foreshadowing of the white sheet they'd spread across me an hour later. "Eat," Jason said. "You have to eat something." Smiling. Touching. Hiding my food like a child, letting the pink flowers cover what they could.

Later that year, when Holly left her husband and moved to Vermont, she said to me: "Men are never going to be our salvation." We both believed it, enough to prick fingers and touch blood bubble to blood bubble, but of course children did that, not adults, and it was something men did, anyway. Then Holly met Ash, and for a while she was happy. It didn't last, though. I knew that there was trouble the day I went with Ash to pick berries from the scraggly blackberry bushes that grew around the crumbling foundation of what was once an old mansion. He was dropping them in his khaki cap, not caring that it would be stained forever.

"Why is Holly pulling away from me?" he said.

"Because of Peter," I told him. "Because her husband's going to win, and she knows she's losing Peter."

"Holly and I could have a baby. She sees him. Her ex-husband isn't trying to turn Peter against her, is he? I never noticed that."

"Ash," I said. "She doesn't have Peter."

He stopped picking berries. "You know what the two of you do? You condescend to me when you talk. I understand facts. Did it ever occur to either of you that there are other facts besides your facts?"

The sun was beating down on the berries, on his sad face, the stained fingers—it looked as though he had been involved in something violent, when all he had been doing was carefully picking berries. The violence was all inside his head. He was going to Tennessee, to give her time to think. Time to think about whether she could concentrate on him again, spend less time brooding about Peter, have another baby—the baby he wanted. He was staring down, dejected. A black ant ran through the berries. Many ants. He tried to flick them out, but they were quick, and went to the bottom. "It's so beautiful here in the summer, and she sits in the house—"

"Ash," I said to him. "What really matters to her is having Peter."

I always wondered if what I said made him decide for sure to go to Tennessee.

Her brother, John, came for the last two weeks in August. He had always been suspicious of the men his sister loved, and he was suspicious of Ash. "He's one of those smiling Southern boys you outgrow. They wear the same belts all their lives," he said. But he loved Holly, and he tried to give impartial advice.

"I know it's sick," Holly said to John, rocking with him on the back porch, "but our father's dead and I've made you into the permission-giver, and I guess what I'm hoping is that you'll tell me to go to Tennessee."

"You wouldn't leave Peter if I told you to."

"What if I made a success of myself, and I could fly back to Boston all the time?"

"It's not what you want to hear," he said, "but I remember when he was just learning to walk, and somebody took a picture of him with a flash, and he turned to you and he was blind. He was blind the way people get snowblind. I remember how the two of you felt your way toward each other—how you were both just arms and legs. You're his mother."

"And I go to a shrink in Montpelier and everybody thinks I'm very fragile, don't they?"

"Ash sat with me on this porch and told me he wanted at least three children. Kids aren't going to distract you from Peter. They're just going to remind you of him. Don't you remember when Georgia exploded that flash cube in his face and he turned around from the birthday cake like it had been a land mine? Vietnam. Fucking Vietnam."

He went into the house for iced tea, which he brought back to us on a heavy silver tray, one of those family heirlooms you can't imagine owning but can't imagine getting rid of. While he was gone, I said to Holly: "It's twelve years later, and almost every day, he gets the war into the conversation. He went to Alaska to keep punishing himself."

When we finished drinking our tea, John and I decided to go swimming. Holly was a little angry at John, and she stayed behind to throw pots with Tom Green. Tom Green was stoned, so he didn't realize what he'd walked in on. "I pick up on something," he said. "That marvelous creative energy." He was wearing a Hawaiian shirt with men in gondolas rowing across his chest. His chest was large and well developed *(Continued on page 161)*

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SHISEIDO

"PLAYBACK"

(Continued from page 157)

from lifting weights. His legs—and he was all leg, under the white shorts—were solid as trees. The only looseness in him anywhere was in his speech—a slight slur from being stoned. The necklace of tiny shells he had gotten in the Philippines, back in the days when he was a black belt in karate who repaired cameras for a living, dangled like a noose under one of the gondoliers' heads. He and Holly had been lovers for a couple of weeks.

That afternoon John and I floated far from shore in the state park, in a rented rowboat. "She had a breech birth and a Caesarean and she's seeing a shrink twice a week and she still has a problem with drugs," he said. "Permission. Is she kidding? What could I stop her from doing, anyway?" The boat bobbed over a ripple of water. "Permission," he said. "Has she ever heard of the women's movement?"

When our boat drifted near the shoreline, I saw a tree branch curving into the lake—the split branch of a dogwood among pointed firs. Looking down into the water, I was sure that I could follow the slant of the shadow to the bottom, but I had dived into this water—I had mistaken eighteen or twenty feet for only six. The breeze was blowing, making the surface of the water ripple like patterns of lace.

"If she really needs my help," John said, "I could give her some advice on marketing pottery. When our aunt dies, she'll come into some inheritance money. I've been looking into debentures," he said.

"I slit the envelope carefully so I could patch it together"

Before I left for Vermont, I bought an answering machine. My friend Linda goes over to the apartment every four or five days to water the plants and listen to the tape, to see if there are any important messages. Last week she called and said that there was one she ought to play for me. She put the machine on playback and held the telephone to the microphone. It was Jason, the first message in so many months that I'd lost count: "Hello, machine. This is the one voice you wanted to hear. It's calling to ask if you want to meet me for dinner. Or lunch. Or breakfast. I'm backing up, as you can tell. Doesn't this thing ever run out of tape? It's eleven o'clock Sunday morning, and I'm at the Empire Diner." A pause. Quietly: "I miss you."

"The aloe has white flies," Linda said. "I've never known an aloe to get white flies. I sprayed it with the thing from the kitchen sink, and when I go back next week, I'll zap it with bug spray."

On Monday, after Linda called, I walked down the driveway to shovel some of the gravel that had been delivered into the potholes that had deepened over the winter. I got the shovel from where it leaned against the tree, flicked caterpillars off the handle, and started digging into the pile of gravel, thinking that I shouldn't call Jason back. He didn't say he was leaving her. If I did something physical, I might not think about it. The mailman came, and I took the pile of letters. And there it was, on top: the letter from Ash, the one we all knew he'd write. Ash, with no phone, in Tennessee. Ash without Holly.

I walked to the high hedge of purple lantana—as impossible that lantana would thrive in Vermont as that an aloe would get white flies—and did one of the most awful things I've ever done. I read the letter. I slit the envelope carefully, with the long nail of my index finger, so I could patch it together and feign ignorance when Holly saw that the envelope was ripped. I was thinking of a lie before I even read it. I'd say that there might have been money in it (why would Ash send money?) and someone at the post office held it to the light and .... No: I'd just put all the mail in the mailbox and let her get it, and look blank. The same expression I got on my face when Jason talked about himself and his wife doing the things of ordinary life. Jason had gone to get the Sunday paper. Hundreds of miles away, he had eaten French toast—that was what he always ordered at the Empire. I could hear the piano playing, see our reflections in the shiny black tabletops that gave us fun-house-mirror faces. A chic, funny place, no place Holly would ever sit with Ash. What he was asking her to do, in the letter, was to be with him. "They're probably poisoning you against me," he wrote, "but they don't know everything. They're in the country with you, but they're city people. They're the kind who cut before they're even sure the bite..*(Continued on page 164)*

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"PLAYBACK"

(Continued from page 161)

was from a snake. They'll try to soothe your wounds, but in the end they'll get you. I know that there isn't much for you here, but if you could come down for just a little while, the distance from that incestuous world might do you good. I don't think children are interchangeable, but there's time in life for more than one thing. I've just read a book—here's something your sophisticated friends would like—I was reading a book and I found out that because of the way space curves, there are stars that everybody thinks of as twin stars, but they're really the same one. Are you sure that I'm the naïve country boy Jane and your brother want you to think I am? Come down here, just for a week, and stand at the back door with me when the breeze is blowing and my arm is around you and look up at the sky. Then say yes or no."

A cardinal was in the road. A brightly colored, male cardinal. It stood there like a vulture—a vulture ready to feed on an animal that had been killed. But nothing was dead. The bird was small for a cardinal. No more a real omen than the little piece of paper you pull out of your fortune cookie that misspells something you should believe.

"Ash," I whispered. "How could you?"

I put all the mail in the mailbox but his letter. I ripped that to pieces as I crossed the road. The cardinal flew away. The bee that had been buzzing around me disappeared. The letter was ripped into pieces as tiny as confetti by the time I dropped them in the mud, by the stream, looking behind me for tiny white pieces I might have dropped, as guilty as a murderer whose knife drips blood. He didn't deserve her. He really didn't. That was no illusion; it was a dirty trick that if space curved, you thought that one star was two.

John's MG bumped slowly into the driveway. He held up something round and shiny. "Got this at a lawn sale," he said. "Can you believe it? Paella for a hundred, or we could take a bath in it. You know that Degas painting? The woman in the tub?"

I went in and poured some vodka over ice. I sat on the porch, shaking the glass. On the lawn, John was cleaning the gigantic pan with steel wool, washing away the dirt with a strong spray from the hose. I remembered making love to Jason at the end of the dock. Diving into the water. The long white hose that stretched from the back of the house to where the boat bobbed in the water—the East Hampton equivalent of the snake in the garden.

Simple, fortune-cookie fact: someone loved Holly more than anyone had ever loved me. Linda called again, four days later, and there was no second message from Jason. I hadn't really expected one.

Linda had sprayed the plant. The plant was sure to recover. She said she took it out of the sun for a few days, because the combination of light and chemicals might be too much.

Holly and I were mistaken for sisters, but she was more beautiful. Our long blond hair. Slender bodies. The way, in the city, people would smile at us with the same lack of embarrassment people have when they smile at twins. Oddities. Beautiful expectations.

When I found out that I was pregnant, I had thought first about amniocentesis, because a first cousin had had a baby with a slight birth defect. My first impulse was to protect that baby in any way I could. At the end, I had just thought about what it would feel like to have my cervix pricked, the baby sucked out. That crazy romantic lunch—pink petals all over our laps, on the table—and I couldn't tell him. I had on a wrap-around skirt, and he slid his chair close to mine and was teasing, putting his hand underneath it, and I said to him, "I *am* eating, Jason," and "I love you—I can't eat." He wanted to go to my apartment. "I have an appointment," I said. "Tonight," he said. "I can't tonight," I said."Another night. Some other night." He thcught I was kidding. When he called, hours later, expecting to come over, I was lying in my bed, after the abortion, Linda sitting in a chair reading, watching, and I was trying not to sound woozy, in spite of the fact that they'd given me so many pills Linda almost had to carry me from the building to the cab. I had done it because I didn't have the nerve to test him—to find out if he loved me more than he loved his wife. Ash loved Holly, and that went a long way toward explaining why we looked so much alike, yet she was more beautiful. She walked like somebody who was loved. She didn't avoid looking into people's eyes for the same reason I did when she walked through the city. I thought how lucky she was—even though sometimes she could be frighteningly unhappy—the night I held her and rocked her in my lap. I knew for sure that I was right about her good luck a week later, when I stood at the window, about to pull the shades in my room to take a nap, and I looked out and saw Ash's old car, parked at the end of the treacherous driveway, and Ash, running toward the house, a huge torch of red gladiolas raised above his head. ▽

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How many selves are you?

Child, pleaser, victim: here's how to outgrow troubling "other" roles

BY BARBARA LANG STERN

Have you noticed that you sometimes feel and act like a different person, depending on the people or circumstances you're involved with? The other person seems to bring out your competence, maturity, playfulness, wit, or sensuality. You may choose a friend, partner, job, or life style because you like and approve of the aspects of yourself that each one evokes.

But, at other times, you may find yourself helplessly taken over by a "you" that you aren't happy with. You may not even realize what's happening.

"I see a striking example of this in a colleague," says Naomi Remen, M.D., a San Francisco physician and counselor in psychosynthesis, a psychological approach that helps people consciously cooperate with the natural process of growth. "This is a powerful woman—a hospital administrator. Her mother calls her twice a week. Right in the middle of a meeting, the phone rings and this capable woman picks up the receiver and becomes a different person. Her body language changes. She seems smaller; her movements become nervous, tentative, awkward; her voice gets a little higher. She has in fact totally shifted identities and *become* the little girl within her.

"The trouble with 'becoming' just one part of your total self is that this part gets to control the whole," continues Dr. Remen. "All the rest of you is unavailable at that moment to help you balance your behavior. So you may feel irrationally hurt, defensive, or angry with your mother because—at that moment—you've identified with the vulnerable, needy child in you."

We each have our individual assortment of subpersonalities—victim, rescuer, nurturer, organizer, lover, clown, martyr—but we aren't helpless. "Each of us encompasses an *inner observer* who can be made to notice our shifting and previously unaware identifications. . . ." writes Dr. Remen in her moving and useful book *The Human Patient* (Anchor Press/Doubleday). This inner observer can give us our larger, enduring sense of identity and volition, while still allowing us access to all our different aspects with their varied skills and qualities.

"To achieve this, we need to step back and recognize which circumstances activate what parts of us, so we can take care of the needs of that part, or realize that it is *only* a part," explains Dr. Remen. "We can then say, 'This aspect of me developed legitimately in the past to help me meet certain basic needs. But I've grown past it. I don't have to be controlled by its automatic responses when they are no longer appropriate.'

"Suppose you realize that, when your mother telephones, you become the child you once were—which may mean a child who was never good enough, or who couldn't get any attention and love," continues Dr. Remen. "Today you can understand and meet this child's needs. In fact, you can fulfill them consciously, as preparation before you phone your mother, or when you're expecting a call from her. To prepare, for example, if your little-girl part needs recognition, you can find some by going to your husband or lover, or by remembering the successful speech you gave.

"You may also want to remind yourself of who you are. You can take a black negligee and put it across the couch when you're talking to your mother! Or you can look at your latest paycheck. Your mother is then much less likely to touch off the needy child in you. Each person has the creativity to do whatever will remind her that, however strong her little-girl personality may be, it's smaller than who she is. She's grown beyond it."

Dr. Remen describes another subpersonality that can take over: "Suppose being with your boss tends to activate your 'pleaser' subpersonality. You don't like it, but this is an old habit. When you become your 'pleaser,' you figure out what the boss wants and supply it, as your means of getting the approval and security that this part of you *needs.* You're so busy pleasing that you aren't able to think of new ideas or risk expressing your creativity. 'I don't want to get fired,' your 'pleaser' may say.

"Step back. Recognizing that you can meet the needs of your 'pleaser' consciously in more constructive ways, do a reality check: Is your boss really apt to fire you for speaking up? What happens to others who speak up?

"Next, show your 'pleaser' subpersonality that it can get the approval it needs by *expressing your* ideas and creativity. Start by talking about your ideas with a sympathetic peer. Talking this way to your boss will require courage, so first get in touch with the part of you that *is* courageous—that may have done something heroic or brave, or stood up for yourself or a friend. When you're ready to try giving your boss an original suggestion, it may be easier to do it first in writing.

"You might find out when you try this that your boss really doesn't want your ideas; and, if you want to express yourself, you might have to change jobs. But at least you've made a conscious choice. However, you may learn that your boss respects and gives approval for your self-expression. Then you've started using yourself more fully and found a better way to give your 'pleaser' approval it needs.

"In general," says Dr. Remen, "getting in touch with all of ourselves gives us the freedom to be who we are in the largest sense." ▽

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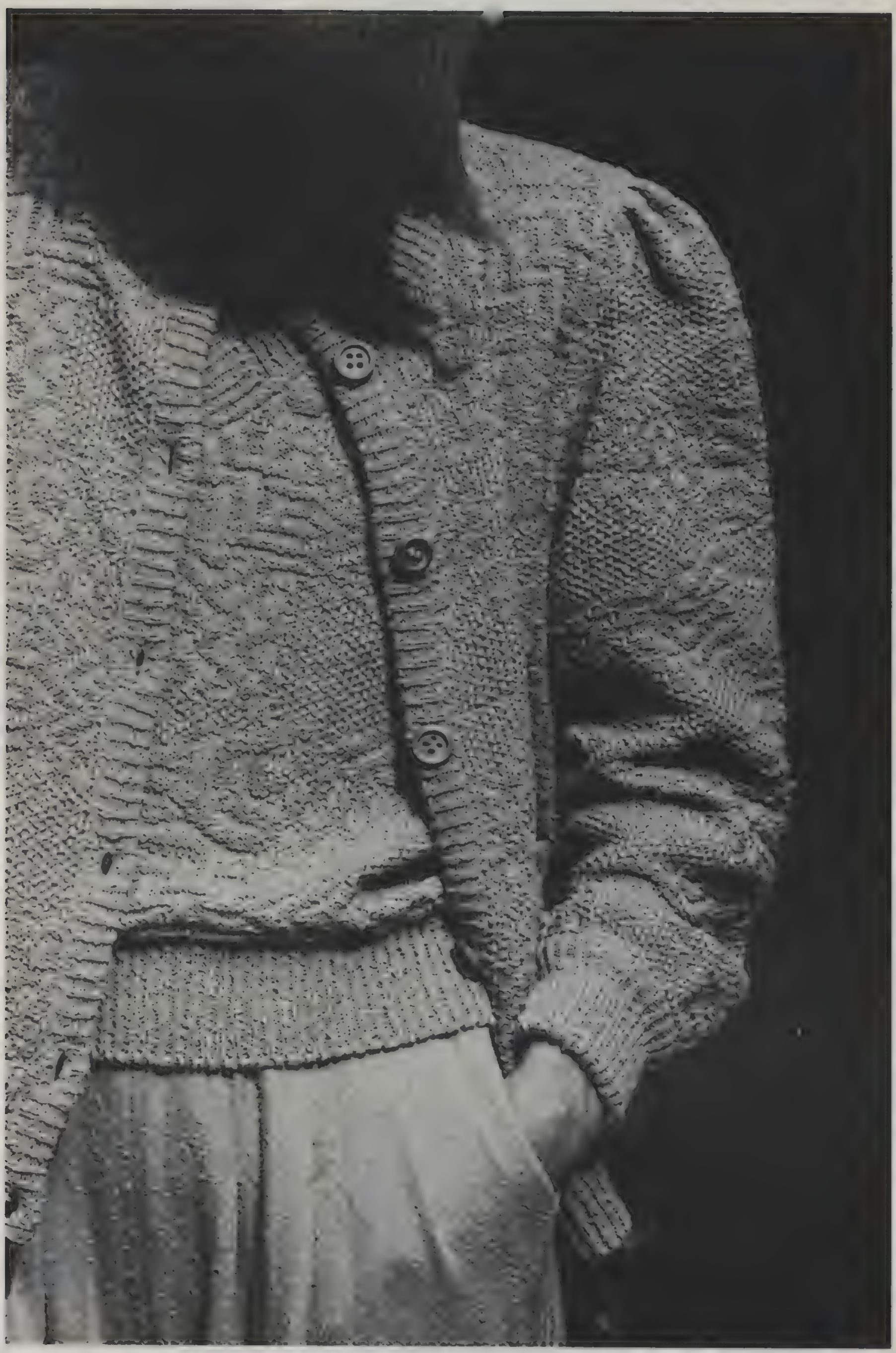

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TAXES

Big wind fall money break

A tax plan for the stars and for you

BY JULIAN BLOCK

You don't have to be a Reggie Jackson or a Barbara Walters to take advantage of income averaging. If your income rose sharply in 1980 or fluctuates widely from year to year, see whether you can save taxes with income averaging on Schedule G of Form 1040. Under income averaging, part of your income—what the IRS calls your "average income"—will be taxed as if you had received it in equal slices over a five-year period instead of in one year.

Too many people assume that this tax break benefits only athletes, entertainers, and others with incomes that fluctuate regularly. But income averaging also aids anyone who gets a hefty pay hike or bonus or unusually large fee, makes a killing in the market or at the track, or receives an unexpected taxable windfall from some other source. It can even help in routine situations. For instance, a married couple should think about averaging their income if the wife returns to work this year after several jobless years.

There is a quick and easy way to find out whether you qualify for this tax break. You are eligible only if your taxable income (after an adjustment for the "zero-bracket amount" that replaced the standard deduction) is more than $3000 higher than 120 percent of the average of your taxable income for the years 1976 through 1979.

Averaging can involve some complicated figuring if your marital status changed during the previous four years. And there are other restrictions: for example, income averaging usually is not available to recent graduates and others whose incomes jump when they first start working full-time.

Note, also, that averaging means you forego use of the maximum tax which imposes a 50 percent ceiling on tax or earned income. So you may need to consult with an expert on which tax break to use.

To find out whether you qualify for averaging for 1980, you'll need copies of your returns for 1976 through 1979. You can obtain copies from the IRS by filing Form 4506, "Request for Copy of Tax Return."

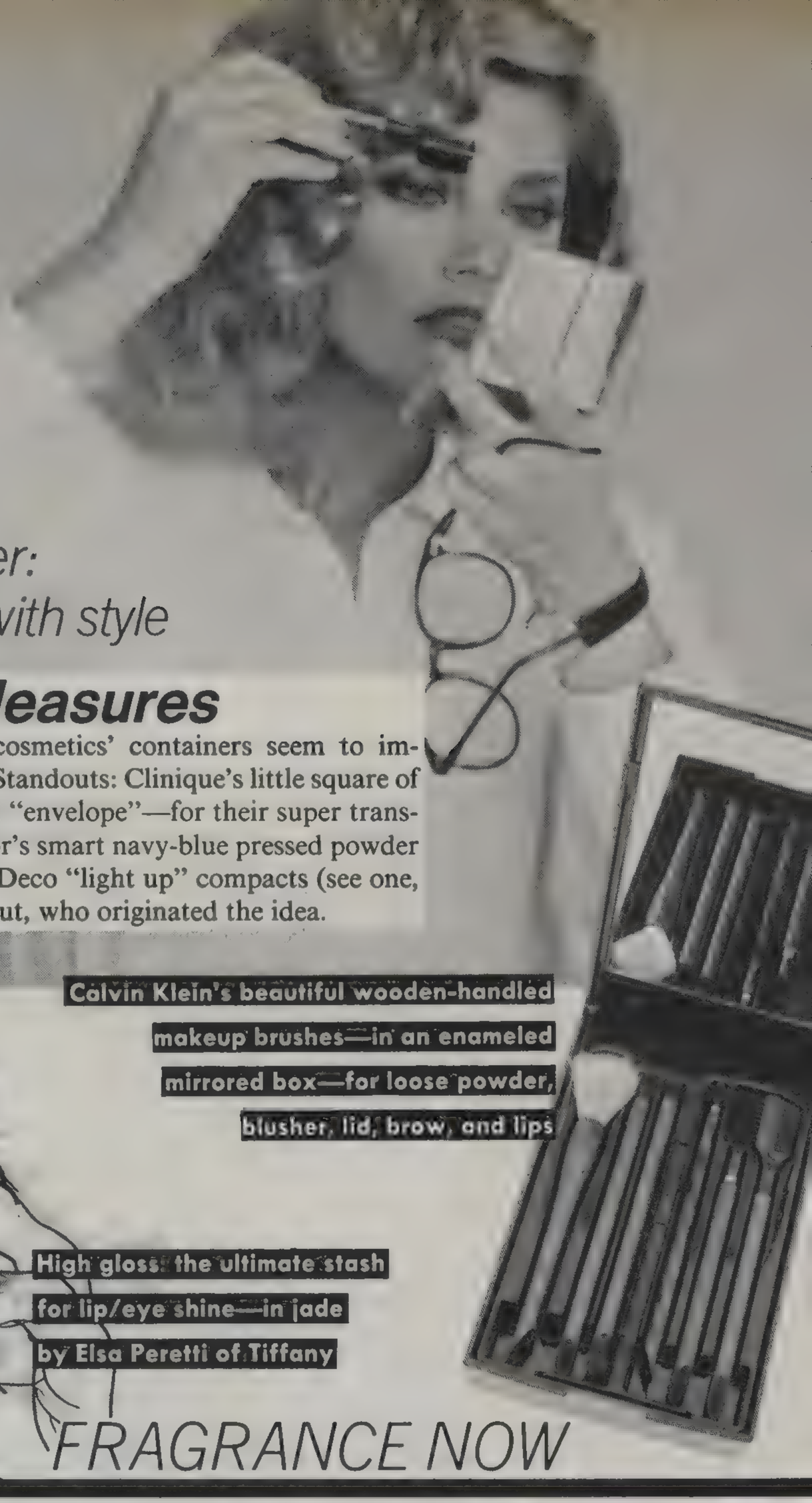
The IRS, however, has been known to misfile returns. Moreover, no matter who is at fault, if the IRS discovers that any of your base-period returns are missing, it will not allow you to exercise the income-averaging option at all. ▽

EDITOR'S NOTE: *Julian Block's new book, "Tax Saving: A Year Round Guide' (Chilton Book Co.) will be published this month.*

Elizabeth Arden
THE SALON

andré laug

Beauty Now



Facing up to the weather: how to do it with style

For palefaces who know better than to "color up" with the sun, Mouson—a line new to the U.S., respected in Europe since 1798 for fine soaps—is introducing a tinted moisturizer called Moistique Tinted Day Creme. In Summer, Peach, or Light Beige shades, it delivers just enough color to "healthy up" a wan look, cares for and protects skin at the same time. For those who don't always want to wear a base, a Mouson tint makes terrific sense. Where to buy? Write: Mouson, Bluebell, PA 19422. . . . Blistex with a lip brush? Yes, newly and neatly packaged together to help get you into the habit of using this fine "weatherproofer" as a base for lipstick. . . .To brighten the end of a long winter, queen bee nectar and pollen! Both enrich the Livia treatment line, based on formulas created by Livia's Romanian mother, who was a skin doctor. The Bee Pollen Masque, compounded with mineral clay, is especially effective in cleaning a city-based face, while Livia Body Lotion silkens all over.

Special Pleasures

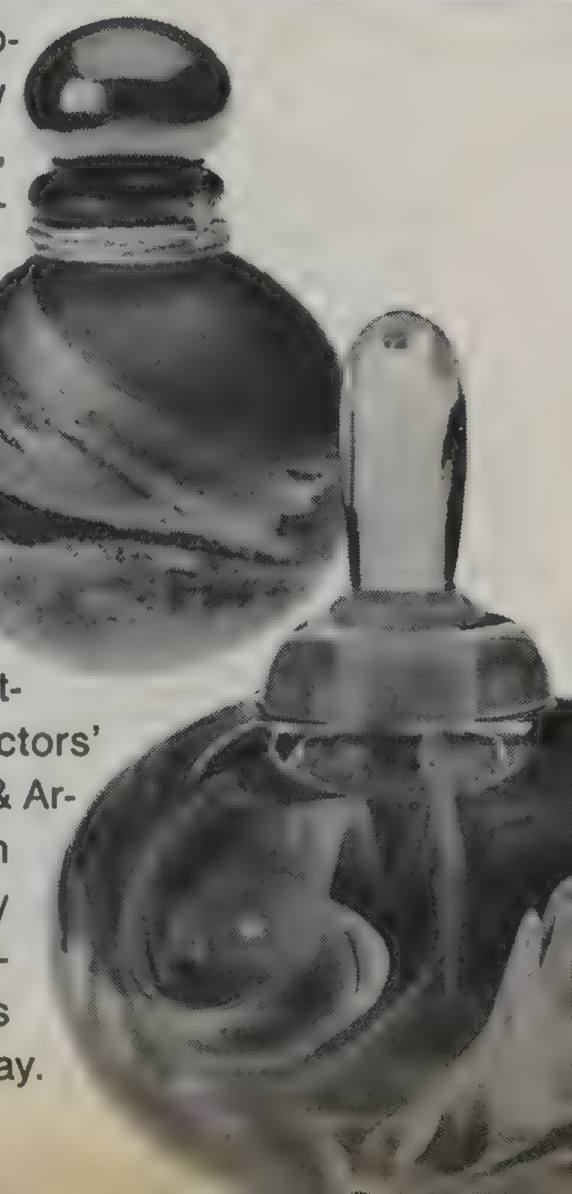
Tactile, trustworthy cosmetics' containers seem to improve all the time. . . .Standouts: Clinique's little square of silver in a grey-flannel "envelope"—for their super translucent powder. . . .Dior's smart navy-blue pressed powder compact . . . The Art Deco "light up" compacts (see one, *above*) from Schildkraut, who originated the idea.

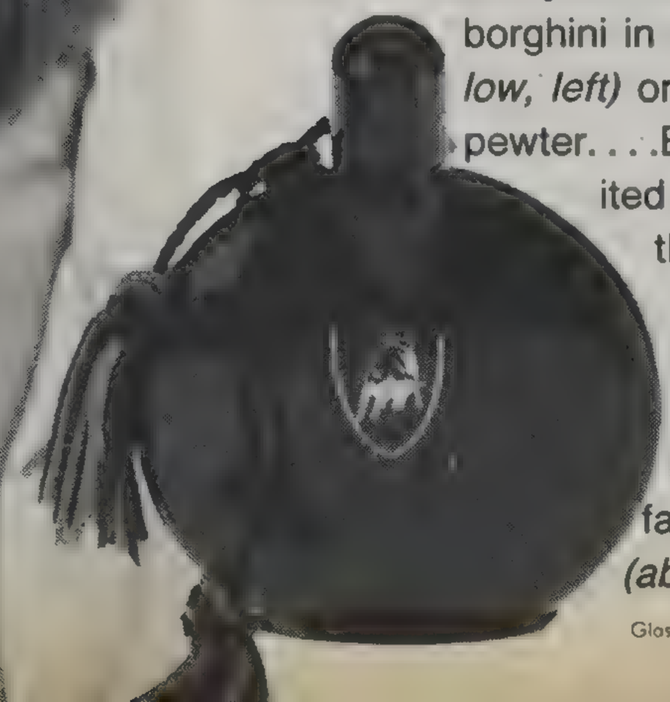
Calvin Klein's beautiful wooden-handled makeup brushes—in an enameled mirrored box—for loose powder, blusher, lid, brow, and lips

High gloss: the ultimate stash for lip/eye shine—in jade by Elsa Peretti of Tiffany

FRAGRANCE NOW

What do we want from our perfume? Long-lasting appeal that "suits" our style . . . like Eprís, a special new floral blend with Oriental undertones from Max Factor, pretty to wear/pretty to see (another requirement) in a slim faceted crystal bottle . . . . And, as diverting as its namesake, New York! New York!—in a crystal bottle subtly etched with that "one and only skyline." (New concept: a half-ounce "light" version in a black satin bag for night.) . . . More beauty for both olfactory and visual senses: Kif by Parfums Lamborghini in dramatic black-glass bottles *(below, left)* or—the most expensive—in polished pewter. . . .Ebullience, $350 the ounce, in a limited series of signed, numbered, and dated bottles in art glass *(right)*. . . .Other collectors' items: the distinctive First de Van Cleef & Arpels, evocative Pheromone by Marilyn Miglin. . . .And, Favrile by Louis Tiffany Perfumes Inc. (not to be confused with Tiffany, Fifth Avenue), in Tiffany Favrile Glass *(above, right)* to be in stores by Mother's Day.





Glasses, *above*, Sanford Hutton for Colors in Optics; watch, Tiffany & Co

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Photo Oliviero Toscani

WSPAS...

WHERE THE ACTION IS

Working out under the supervision of experts who "personalize" exercise regimens—based on an individual's ability/usual activity/endurance—is one of the most important benefits to be derived from a spa, exercise class, or studio. Here, places to go for that kind of specialized attention

SPAS

EAST-COAST ACTION . . .

at The International Health and Beauty Spa, a new addition to Gurney's Inn oceanfront complex in Montauk, Long Island. Here, programs of different lengths are available—planned for a weekend, a four-, seven-, or fourteen-day stay. Fashion designer Kasper and his wife Sandra opted recently for the four-day "Come Alive Program," gave it top marks for delivering a thorough workout, as well as delicious, low-calorie meals (a calorie limit is set for everyone during the medical checkup on arrival). Their reason: the spa motivated them to continue both exercise and diet at home.

Spa mornings are devoted to exercise—four consecutive half-hour classes, taking place in the gym, in the seawater pool and/or on the beach. Next: herbal wrap, in kelp leaves steeped in camomile and eucalyptus. Fango therapy: a body wrap. Thalassotherapy: immersion in circulating seawater from twenty-six jets. Salt Glo: a whole-body rubdown with sea salt and almond oil.

Swedish massage—"one of the best I have ever had," says Sandra Kasper—is only one of several types offered. The International Health and Beauty Spa, three hours' drive from NYC, answers a longtime need for a spa in this area. (516/668-2345 or 212/895-6400).

ACTION DOWN SOUTH . . .

at The Palm-Aire Spa, 2501 Palm-Aire Drive, Pompano Beach, Florida 33060 (305/972-3300), is newly dedicated to health and fitness programs that emphasize sport. This is the reason for their new half-mile outdoor running track with excellent exercise stations spaced around it, Olympic-size swimming pool, extra-large gym, and four new indoor racquetball courts, which supplement thirty-seven tennis courts. The Spa is part of a huge resort complex, which means that busy people locked into tight schedules can stay for as little as twenty-four hours at the neighboring Palm-Aire Hotel and still make use of the superb spa facilities. The spa itself requires a seven-day minimum stay.

SOUTHWEST . . .

in Tucson, Arizona, at the foot of the Catalina Mountains, is the Canyon Ranch Vacation Fitness Resort (602/749-9000). The Ranch action is geared to weight control, stress reduction, increased stamina and energy. Once ability and experience are assessed, you can choose one of many exercise groups which take place in three fully equipped gyms or in the large outdoor pool. Apart from the gyms, the huge (28,000 square feet) spa building houses racquetball courts, as well as areas reserved for workouts with resistance machines, which help build strength.

WEST COAST WORKOUT . . .

at the Oaks at Ojai, California (805/646-5573), about an hour and a half's drive north from Beverly Hills. Here, the day starts with an early A.M. hike. A vigorous morning of activity follows, and diets are strictly supervised—daily menus add up to 750 calories, unless you're prescribed the "calorie-cutter" menu daily intake is reduced to 500 calories.

Also on the West Coast, for those looking for an "advanced active course": The Ashram, in the hills above Malibu (213/888-0232), offers one of the most strenuous exercise programs around. From an early morning two-hour hike, activity is nonstop—aerobic classes, water workouts, weight training, yoga classes (concentrating on meditation)—until dusk falls. The diet is raw-food/vegetarian and spartan; but, on the plus side for those who are fit enough to *stay* the course, results are dramatic, both for weight loss and/or turning "flab" into "firm."

OVER THE BORDER . . .

at Rancho La Puerta, in Baja California, Mexico (714/478-5341). One hundred staffers look after one hundred guests, but The Ranch is a "nuts and bolts fitness farm." Days are packed with outdoor activity, starting with an up-the-mountain hike at 7:00 A.M. ▽

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Success!—the view from the starting gate

Women's ambition is a force now—a young woman weighs its impact

BY JEANNE McCULLOCH

I have always been a little leery of the word success. It is money and power, it is pride and accomplishment. It's all the cherries. One is successful in getting a promotion, or in being awarded a grant. My sister earned her Ph.D. successfully . . . my mother's hysterectomy went successfully . . . at last week's dinner party, my soufflé was a success. Success. How can one word get away with meaning so much? Success is "sweet" because it has to be strived for. Lottery winners aren't successful—they're lucky. Successful people aren't hard to recognize. They have a magical presence—drive, confidence, flair. Beautiful People with substance. Other people stand back in awe, or sidle by in hopes that it will rub off. Success.

I have been thinking about success because I recently realized that I don't want to live without it. In two short years, I have turned from a New England college student with a knapsack full of literature into a woman on the morning train to midtown—in sneakers (active women never wear heels when commuting—they keep them under their desks at the office), with a copy of the *Times*. Furthermore, each night I come home to the same man, who has given up his pierced earring and hiking boots for a lab coat.

We both seem to be spiraling towards some vision of "success" with an energy and drive we didn't have in college. The stakes are suddenly higher. Failure doesn't mean you can repeat the course next semester. It means you didn't get the job, they didn't accept your article, your data came out wrong. We will both spend a good deal more time working late at the office than we ever did at the library. I think, at our young age, fear of failure has a lot to do with the panic of success.

Right now, success means starting a career. Not a job—a career. The man I live with wants a career primarily because someday he will want to be a provider. His family expects that of him, society expects it too. *My* urges towards success have less to do with economics than with my psyche. After all, I grew up in the 'seventies, raised on feminism, nurtured on the conviction that I can do anything a man can. The Women's Movement has fought to give me the freedom to choose my own life. Someday, I want to be supermom *and* professional whiz kid. At the moment, I just want someone to tell me I'm doing a good job. Success.

Getting there. It's not what it was in college. The path is littered with new anxiety. Contrary to what I wanted to believe growing up, the real world still belongs to a man. As token womanism dies out, healthy competition can border dangerously on dog-eat-dog. How can someone raised on the notion of "sisterhood" stomp on the woman in the next desk to get ahead? How do I know, in the first years of my "career" that the field I chose is the one I want to stay with? Why does the idea of starting a family strike me as as much a potential obstacle as it does an asset? All of a sudden life seems very serious. I am alternately plagued with the realization that I am very young, and that I wish I had never grown up.

"I want someday to be Supermom *and* professional whiz kid"

Risk seems to come up a lot in thinking about success. All my crucial decisions (do I want this job or that one, do I really want to be a journalist, is this the man I want to marry, should I just go back to school?) involve taking some very serious risks. Linda Grey Sexton, in *Between Two Worlds: Young Women in Crisis,* says that young women are traditionally risk-adverse. More to the point, I think, is that we have never before faced risks of such magnitude. In college, if I chose one major over another, a roommate I could have done better without, well, it probably wouldn't have affected my chances of getting a diploma in the long run. Now, the wide span of choices available both excites me and torments me. It makes me feel alive and responsible. It makes me feel alone.

For this reason, I tend to draw my success-oriented friends around me like a big warm cloak. I need a mirror-image of what I am going through—warm hearts and sharp minds with whom to trade fears and anxieties, triumphs and hopes. My mother will help me furnish my apartment, but she won't come meet me at work. My friends are always there; even if three phones are ringing, its deadline time, and there's no way in the world we can get together for a talk—I know they're there. We share a secret. Success. ▽

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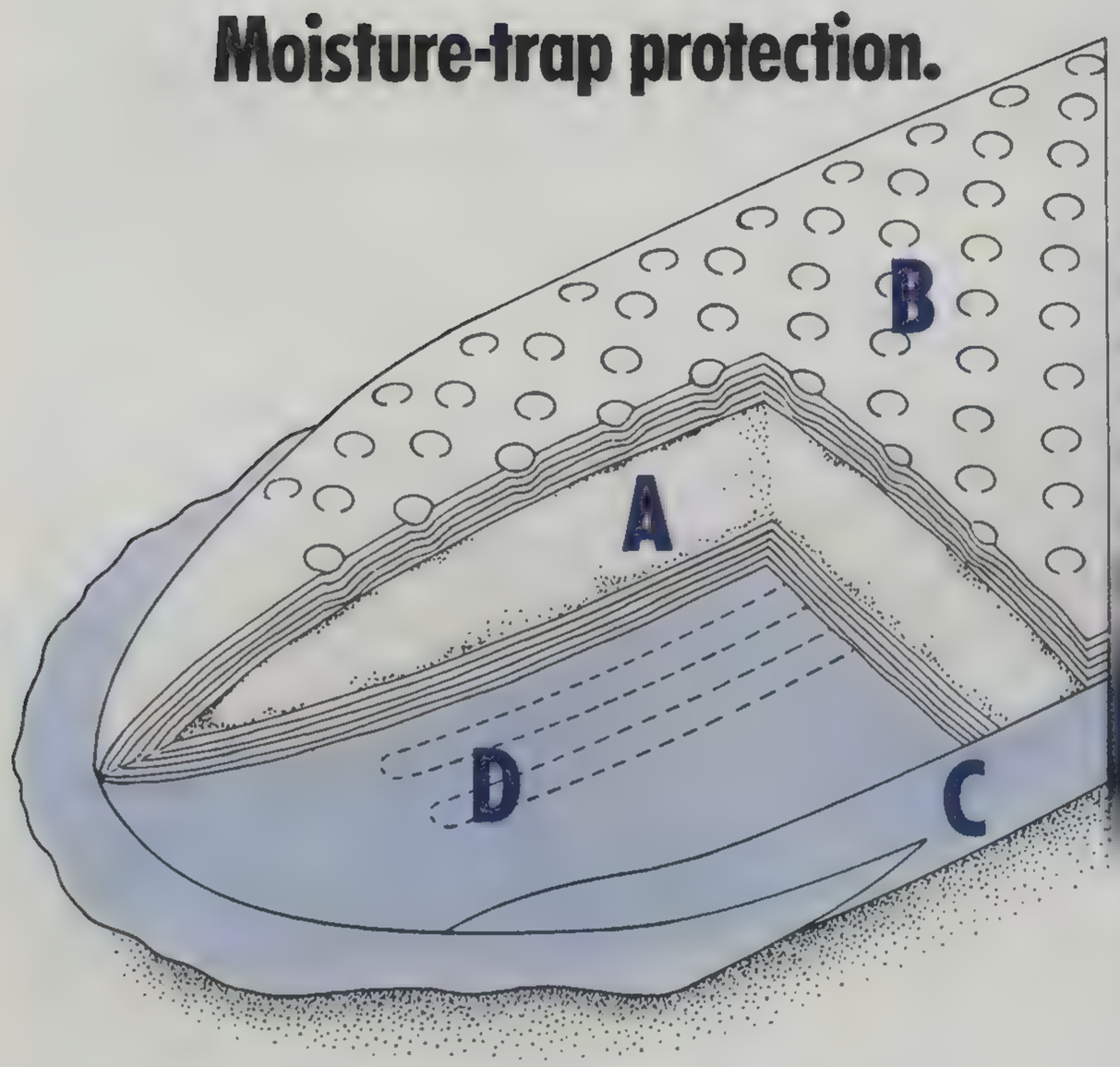

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Health

Vaccine against gonorrhea's grip... how penicillin can aid those allergic to it...why tanning "in" is out

By Melva Weber

GONORRHEA, BE GONE!

There's considerable promise for a vaccine against gonorrhea, along with other immunizing agents for bacterial infections, thanks to a new discovery that involves the microscopic hairlike structures on bacteria surfaces called pili. Organisms use their hairy pili to grasp and cling to linings of respiratory, digestive, and urogenital tracts, where they do their infective damage. Jean L. Marx, writing in *Science,* tells of Charles C. Brinton, Jr., Ph.D., of the University of Pittsburgh, who discovered bacterial pili and developed a vaccine made from the attachment hairs of *Neisseria gonorrhea.* It stimulates the body to produce antibodies in blood and urogenital secretions, whose job is to prevent invading bacteria from sticking to linings of body cavities. The same idea is also being tested in bacterial diarrhea caused by some strains of *Escherichia coli.* In fact, pili vaccines for protecting new-born pigs and calves against diarrheal diseases are now in use in Europe and Canada. Tests of human volunteers for gonorrhea protection are under way—all the more important these days, since penicillin-resistant forms of the venereal disease organism are on the increase.

PENICILLIN, EVEN FOR ALLERGICS

Allergic sensitivity to penicillin is a potentially dangerous condition, either because one may be in desperate need of the antibiotic to survive a serious infection, or because one may be given penicillin in an emergency and suffer life-threatening anaphylactic shock. But, in the hands of experts, reports "Emergency Medicine," the penicillin-allergic patient can be rapidly desensitized and safely treated with the antibiotic, and patients who are allergy-positive in skin tests before desensitization have shown negative test results afterward.

Timothy J. Sullivan, M.D., at the University of Texas Health Science Center at Dallas, explained the desensitization procedure: the patient takes increasing oral doses every fifteen minutes under continuous watch by physician and nursing staff in case of severe reactions. Additional doses are given by needle, finally graduating into full intravenous treatment. Beginning the treatment with oral doses, Dr. Sullivan believes, accounts for the safety and success—so far 100 percent—of the method. Of forty-six penicillin-allergic patients who would almost certainly have died without penicillin, all were treated successfully.

KEEPING BABY AT BAY

A newly approved drug, ritodrine, buys time for unborn babies threatened with too-early delivery. The drug works by relaxing the uterus, halting premature labor. The baby can continue its growth until full term, with improved chances for health and survival.

According to the Food and Drug Administration, which required extensive safety and effectiveness tests, ritodrine helped postpone some births that would have been premature, particularly of fetuses more than one month premature. It is the first significantly effective drug, says the FDA, approved to treat premature labor. It is hoped and expected the drug will save lives of many babies—and about three hundred thousand preterm infants are born each year.

TROUBLE WITH TANNING

Getting a tan means trouble, whether it's done in natural sunlight or in one of the increasingly popular tanning parlors using artificial ultraviolet rays. What kind of trouble? Accelerated aging of the skin, and the threat of skin cancer later in life. Lewis H. Kaminester, M.D., of North Palm Beach, Florida, who is alarmed at the sudden growth of the rapid-tan centers even in the Sun Belt, summarized medical effects of ultraviolet light (UVL) for fellow physicians in *The Journal of the American Medical Association.*

The invisible rays cause actual skin thickening, said Dr. Kaminester, as a protective response against further UVL insult. But, over time, solar degeneration can bring on thinning and wrinkling, over- and underpigmented spots,yellow papules and plaques, spider veins, horny growths. Underlying damage begins with UVL-caused changes in skin cells that cut down production of DNA, RNA, and other protein molecules.

Dr. Kaminester warns that high doses of UVL may make acne worse over the long term, and that only two conditions—psoriasis and pityriasis rosea—may benefit from UVL treatment. Light-sensitivity diseases including lupus erythematosus and sometimes psoriasis may become worse with UVL exposure. Finally, a number of drugs can cause severe photosensitivity reactions when combined with UVL exposure. Chief offenders are tetracyclines, sulfa drugs, griseofulvin, and thiazide diuretics.

TV HEALTH CHECK

On Sunday, February 15 (9:00 P.M., EST) take an hour to evaluate your health, compute your "body age," and learn what you can do to take better care of yourself and to live longer. The National Health Quiz, first television health test of its kind, will be aired by Public Broadcasting Service. Its aims: to test your medical knowledge; to show how to measure health-risk factors for the five leading causes of death; and to show how to figure your physical age, which may be more or less than your actual age depending on your physical condition, medical history, and behavior patterns. Medical authorities behind the quiz are Jack H. Hall, M.D., and Lewis C. Robbins, M.D., both associated with the Health Hazard Appraisal Program at Methodist Hospital of Indiana at Indianapolis. Hosts of the show are model Cheryl Tiegs and actor Peter Graves.

WOMEN NOW

How we've changed!

Reunion flashbacks: legacy of the last invisible women

BY KAREN DECROW

EDITOR'S NOTE: *An attorney who lives in Syracuse, New York, feminist Karen DeCrow was the president of the National Organization for Women, 1974–1977, and the author of "Sexist Justice" (Random House, 1974) and "The Young Woman's Guide to Liberation" (Bobbs-Merrill, 1971). She is a frequent lecturer at universities, corporations, and political groups, has an interest in sexism and the law and in the images of women and men in the media.*

The social exchange varied as former classmates approached me at my twenty-fifth high school reunion.

From a beautiful, thin, blond woman, once a superb student, now a housewife: "You came too late for me, but thank God you are here for my daughters."

From an intense woman, with flashing brown eyes, also once a superb student and now a housewife: "Just one question. Just one question I have to ask you, assuming that you have time."

I have time. I have a whole evening.

"The children. Who will take care of the children?"

I look around the crowded ballroom, dimly lit but bright enough for us to observe that everyone there is about forty-two years old. "What children? Where are the children? I don't see any children!" She laughs. One explosive has been defused.

One Friday, I boarded a plane from Syracuse, where I live and work, to Chicago, to attend my reunion. Usually, when I get on a plane, it is to be greeted at the other end by a client, or by the welcoming committee of students from a university lecture bureau. The clients or the students wait to hear what I will say. I am going to the reunion to hear what others will say. I am prepared to be greeted at the other end of this airplane flight by my childhood.

I have a mental list of "boys" I want to see. Some of the people I keep contact with, those who still live in the area of the country where we grew up, do see these men. They see them at suburban train stations, walking downtown, at PTA meetings. But I still see them on the football field, in solid geometry class, slouching in their beautiful crew-necked sweaters. Will I still lose my breath when they walk across my path?

I have a mental list of "girls" I want to see. What I really want to see that night, between the veal and the ice cream, during the 'fifties music playing for many glorious hours, is the smart girls. Are they running the city of Chicago?

I cannot recall one girl who, when we went to high school in the 'fifties did not want to get married as a career. I cannot recall one girl who stated other career plans. We all wanted to be very skinny, and very big busted, and to get engaged soon, before we faded. This was the period of Marjorie Morningstar. The mystery of our single-minded private concerns is that this decade—the Cold War—was among the most turbulent, frightening periods in American history. While democracy was wavering around us, our concerns were purely personal.

As we watch a slide show of our past (crew-cutted boys in Bel Air convertibles), one woman, now the wife of a doctor, tells me: "I have so much fun now, I don't have time to do anything important."

Gossip flies at the reunion. Here, in this ballroom of a huge Italian restaurant, we could change the name of TV's *Dallas* to *Chicago.* A former cheerleader, they tell me, got divorced after her husband found her in bed with the pediatrician. Impossible, say I. Everyone knows pediatricians don't make house calls.

One man, I am told in whispers, is gay, but it is a secret. "So how do you know?" I ask. "Everyone knows." *(Continued on page 189)*

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REUNION FLASHBACKS

(Continued from page 186)

Assuming everyone was telling the truth when filling out the requested form (I wanted to say I was a movie star but restrained myself), the three most prevalent occupations of the men from the class are company president, attorney, and CPA. The three most prevalent occupations listed by women in the class are housewife, teacher, and secretary.

One man in the class has retired(!), after a career as a psychotherapist, and lives in a villa in Italy. Another is a military intelligence expert, another a T-shirt jobber.

One woman in the class is running for Congress. One writes about weight control, one is a genuine "deli person." There are two women attorneys in the class. I am one. My best friend from childhood is the other. Neither of us had had the vaguest conscious intention to go to law school—I cannot recall one conversation on the topic.

The T-shirt jobber has made prize T-shirts to be given out as awards. One is given to the classmate with the oldest child (twenty-two); one for the youngest child (two). One is for the first grandparent. My friend and I, the lawyers, each get elegant shirts saying "Never underestimate the power of a woman."

The conversation revolves around getting old. I feel like Peter Pan. It had not occurred to me for even ten minutes before I entered the ballroom that I was getting old. When I turned forty, one friend warned me I was going to begin falling apart physically. It didn't happen, and I quickly forgot her prediction.

The only physical endurance skill required at the party is dancing. One of the class members, a sound-system expert, has created a 'fifties paradise environment for us, complete with 'eighties flashing disco lights.

There are hours and hours of nonstop dancing, to music of the Platters, Al Martino, Rosemary Clooney—the sounds of high school. Every man I dance with—*every*—tells me what great shape he is in, how he jogs, plays tennis, swims, plays racquetball. Some run in marathons. Each dancing partner gets out of breath in minutes. I, who have continued into later life my performance as the worst physical-education student the school ever had, dance for hours, unwinded.

One man, an accountant who is married to a woman I went to school with for sixteen years, tells me: "You saw my wife in 1975. I remember it well. She was late coming home, and I thought she had left me." I marvel at my presumed power.

There are real differences between the class as it was constituted in 1955 and a class of today. Our high school was middle class. Most of the students planned to, and did, go to college. Our class was 100 percent white. This is unlikely to happen today. Public schools may not be fully integrated, but city schools are no longer entirely white.

The teenage environment is different today. To us, "Coke" was what you drank instead of milk if your mother let you, not a white powder. A friend, a teacher in a city school, was telling me recently that at his school the teachers are routinely beaten up but that there have been no murders yet. When I was in high school, the bad kids *chewed gum* in class.

One notion we hear about the days before the Women's Movement, totally false in my experience, is that girls didn't have close friendships with girls. The feminist movement has performed many miracles to make women's lives better, but it did not originate sisterhood. As I spent the weekend after the reunion surrounded by my three closest female friends from childhood, I was moved by the memories of how devoted we had been. Our interests may have been directed to helping each other find eligible males to date, rather than to helping each other find high-powered careers, but we were loyal and loving.

Attitudes toward sex have definitely changed. The message that my female friends and I received in high school in no uncertain terms was that we were not to have intercourse with a boy until we were married. Perhaps the more progressive mothers might have said it was all right if you were engaged. We were taught that sex was for male pleasure, a commodity that should not be given away by women but rather bartered in return for lovely large diamond engagement rings, the precursors of fancy formal weddings and lifetimes of economic security.

Not every girl in the 'fifties believed that message. And certainly, not every girl who believed that message received, as her reward for celibacy, a lifetime of economic security.

The high-school girls of today, whether they choose to have sexual relations or not, have at least heard that sex is a great pleasure for women. And, with the changing work patterns in America, they can now go into the professions for money and into bed for fun, not security.

The outlook on sex has changed dramatically since 1955, but that has not affected our lives as much as the outlook on sexism. Sex was not much practiced by high-school students in the 'fifties, but sexism wasn't even in the language.

In order to vanish from the face of the earth, Abbie Hoffman, one of the Chicago 8 who has recently come back from "underground," changed his name and moved to a community where no one knew him, moved into oblivion. Only one man in my class has changed his name. Almost every woman has changed hers, some several times with several husbands. Many of us women, without a second thought about the consequences, moved, with husbands, across the country to places where no one knew us, where we were invisible.

This is not happening to our daughters. They are the first generation of women to have at least the rhetoric, if not the total reality, of autonomy, liberation, and choices. It will not be total. Moses walked across the desert for forty years with his people, not because it required forty years to reach the promised land but because he didn't want to arrive there with those who had been born slaves.

It is not too late for the women of forty-two. It is not even too late for our mothers, the women of sixty-two or seventy-two. This period in world history is not thrilling because of the flourishing of the arts, or because of the unprecedented strides toward peace. This period will go down in world history because of the revolution in the lives of women.

Amid the flashing disco lights, and the supreme happiness that comes with baths of nostalgia—familiar people, familiar music, and a beloved city I infrequently visit—there was in me a profound stirring of happiness that had more to do with the future than with the past.

I realized that I was watching the last generation of dependent women—doing the jitterbug. ▽

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Cynthia Gregory as Desdemona in José Limón's "The Moor's Pavane"

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TRAINING

At twenty-nine, after a series of injuries and time-out for a baby, Evonne Goolagong has come back—in a big way!—winning her second Wimbledon championship and proving that determination and training can really pay off. At her home in Hilton Head, SC, her "work" is her keep-fit program: eight hours "on the job"—stretching, jogging, stationary biking, rope jumping (to keep feet agile), swimming, tennis with husband/coach Roger Cawley—which she did until two weeks before the birth of her daughter Kelley.

DIET

For healthful eating, weight control (Evonne's seldom fluctuates): occasionally meat but more often chicken (roasted or broiled), fish, with lots of salads, fresh fruits, vegetables. For a quick pick-me-up during the day, or when Evonne doesn't want a time-out from training: handfuls of dried fruits and nuts—energy without feeling "full." Pre-games: bread (carbohydrates) for sustenance and endurance, usually as part of a ham-and-cheese sandwich. And while she's playing—only water, no cola. Alcohol? Maybe a glass of wine at dinner—that's all.

COURT TIPS

Never: makeup or moisturizer—because Evonne perspires a lot when she's playing. (Off the court, though, always a body moisturizer after she showers—which is frequently—to prevent dry skin, and a hand cream.) Must: Wearing a sports bra. Evonne used to make her own bra by piecing two

JADE ALBERT

together, now wears one made by Form-fit Rogers that she helped to design (available in stores everywhere), good because it minimizes breast movement and is soft.

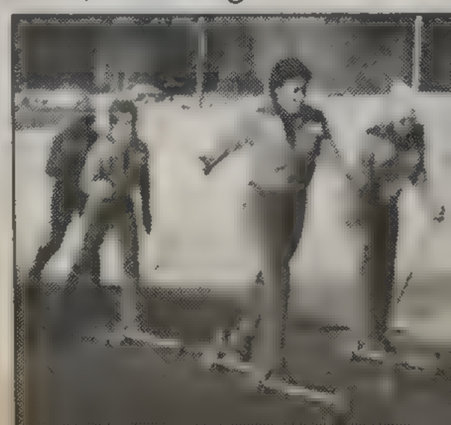
GOOD SENSE

What do athletes usually eat? For explosive, anaerobic sports: a well-balanced meal (3-4 hours pre-game), then a glass of fruit juice (for energy) just before playing. For aerobic, endurance sports: extra carbohydrates for maximum sustenance. . . . Cold-weather protection: To help prevent frostbite, don't scrub face before playing outdoor winter sports; natural oils help protect skin. Dress properly; keep a metalicized thermal blanket nearby (especially if you sweat). These are large enough to wrap up in, fold up to "nothing," fit in a pocket. From L.L. Bean, Inc., 4490 Cedar Street, Freeport, Maine 04033. Style #6362; $3 ppd.

PRE-GAMES

Warming up varies—from sport to sport, athlete to athlete (below, roller-skiing, to get in shape for cross-country); but the constant is every athlete's need to stretch muscles (to prevent injury) before playing a sport. Evonne does leg stretches, windmills (for arms), jumping jacks, running in place, for example. Other athletes start their own sport at a slow pace; then build to maximum power.

JEANNE TRUDEAU



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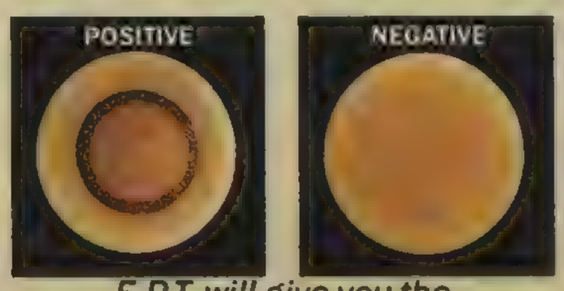

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Travel Now

By Richard Alleman

Archaeology out West...
two-continent trek...
Alaska cruise news

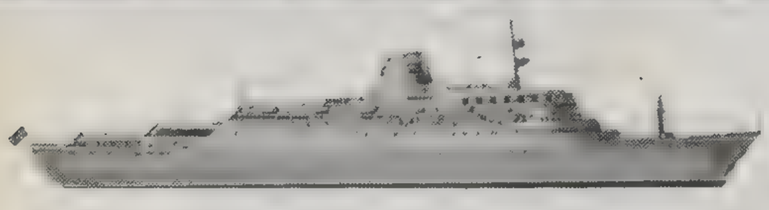
Discovering ancient America...

First-time tour: The American Museum of Natural History's archaeological expedition to the Southwestern U.S. Taking off from Santa Fe on May 1, this eighteen-day odyssey will visit ancient Native American Indian sites in New Mexico, Colorado, and Arizona—sometimes using horses and four-wheel-drive vehicles to penetrate remote canyons and valleys. The tour will also visit contemporary Native American communities . . . and three days will be spent based at the American Museum Research Station in Portal, Arizona—an important center for the study of the area's geology, paleontology, archaeology. Tour guide: Natalie Pattison—associate curator at the University of New Mexico's anthropology museum. Information: Discovery Tours, Central Park West at Seventy-ninth Street, NYC 10024. *Above:* the Cliff Palace, an A.D. 1000-1300 Anasazi Indian city in Mesa Verde, Colorado.

VENEZUELAN SUN-HOP. . .

Torn between big-city excitement vs. resort-sun tranquility for your late-winter vacation? VIASA Airlines has a Venezuelan holiday that provides both: three days at the Caracas Hilton . . . plus four at the Sheraton in Macuto, a Caribbean beach town. In Caracas: museums, parks, designer shops, horse racing, nightlife. At the Macuto Sheraton: beach, pool, tennis courts, tropic sun. Prices for this "City/Sea" package—including air fare, transfers, hotels—$532 from New York; $507 from Miami. Note: An eleven-day version of this trip costs $625 from New York, $600 from Miami. ***See page 203.***

ALL ABOARD! Leaving London's Victoria Station on May 2 at 9.30 A.M.: an unforgettable rail adventure that will end six weeks and 9331.6 miles later in Hong Kong. Along the way: Paris, Berlin, Warsaw, Moscow, Siberia, Outer Mongolia, China. Plotted to allow for lots of off-train time as well as numerous hotel stays en route, this "Central Kingdom Express" tour will be led by Joseph Edmund whose specialty is putting together luxurious trips for small groups. Price: about $5700—includes rail travel, hotels, most meals, sightseeing, air fare from Hong Kong back to London. Call: (212) 737-4648.



Good news: Not only has Norwegian American Cruises just spent $13 million revving up its five-hundred-passenger *Sagafjord,* this same glamorous ship will make its debut on the Alaska/Canada cruise circuit this summer. Setting out from San Francisco, the *Sagafjord* will call at Vancouver, Prince Rupert, and Victoria in British Columbia . . . Juneau, Valdez, and Sitka in Alaska. Among the super sea-sights along the way: the awesome Columbia Glacier . . . midnight sunshine . . . friendly seals. Among the luxuries of the *Sagafjord:* fifteen brand-new staterooms and suites with private terraces or vast-view windows. Prices for *Sagafjord's* two-week Alaska/Canada floats: from $2460 to $6160, depending on accommodations. Departures: June 21, July 5 and 19, August 2 and 16. Information: see travel agent or page 203.

GUIDE BUY

For Japan-bound tourists who don't like organized touring, a new guide—*Japan Unescorted*—provides basic travel information as well as important insights into Japanese history, customs, culture that Westerners need to know to be appreciative of and to function in this fascinating country. Just 128 pages, the guide is crammed with maps, photos, listings of inexpensive hotels, inns, restaurants . . . plus tips on offbeat sights and things to do. To order, send a check for $2 to Japan Air Lines, P.O. Box 10618, Long Island City NY 11101. *Above:* Sunday street strollers in Tokyo's Ginza district.

Opening next month in historic San Antonio: The San Antonio Museum of Art. Housed in the recently restored Lone Star Brewing Company buildings *(above)*, this important Texas art complex will exhibit contemporary paintings, sculpture, photography . . . plus Native American, Spanish Colonial, Mexican, and Texan art.

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TRAVEL

Discovering the real fountain of youth . . . in South America

In Ecuador: a hidden valley where "young" is one hundred years old

BY JEAN-CLAUDE VAN ITALLIE AND WENDY GIMBEL

EDITOR'S NOTE: *Recently, playwright Jean-Claude Van Itallie ("America Hurrah," "The Serpent," "Bag Lady") and friend/fellow traveler Wendy Gimbel explored one of the three areas on earth where people live longer than anywhere else. The area: the Vilcabamba Valley in the Andes mountains of Ecuador. Before taking off, the travelers had heard that this "sacred valley" was a place where "people remarry at one hundred, work hard, eat little, know no disease, and seem, from all reports, including their own, to be happy." Here, Van Itallie and Gimbel's Vilcabamba discoveries.*

We are looking for the fountain of youth. Despite organic produce, jogging, yoga, vitamins, various therapies, it's rare to find anyone over ninety in *The New York Times* obituary section. The old, the *viejos* of Vilcabamba, Ecuador, like the Hunzas and the Georgians, continue to work and make love until well over one hundred.

We fly to Guayaquil from New York—six hours. Because we are traveling from north to south, there is no jet lag to remind us of how far we've gone. Guayaquil is only a hotel. We leave it at four in the morning for the hour's flight to Loja. We arrive at dawn: cool mountain air at last. A *taxista* drives us another hour to the town, to the market.

In the market place at Loja, we seem the only tourists. It's different from Cuzco, in Peru, where the bargaining, even for beautiful old ponchos, makes you feel like an object. Here, people look and smile at you. If they are surprised by us, it is because we find their daily fare so unusually fine: hills of oranges, tangerines, plums, bananas, papayas, mangoes, garlic, grain, and flowers. There are also flowers to drink, warm: "Dissolves the fat in the body," a lady informs us. Alfalfa and carrot juice are sold at stands from electric blenders. "What did you do before electricity?" . . . "Hand grinders." On first impression it seems this market is one vast ideal health-food store. Maybe we could just live forever in Loja, set up a kitchen. The simplicity of the furniture in the market is Shaker in its feeling. There is an old woman who looks like the oranges she sells. Another lady, selling baskets, tells us what stands have the best cheese. This is a community.

An hour later we are in Vilcabamba . . . no room at the parador. In Ecuador, reservations or no, there is rarely room at the inn, but it doesn't matter. We go to a small hotel. High excitement in the square: *El Ministro* of Education is coming to Vilcabamba, the first time such a high official has ever come here. He's due in his red helicopter. The future of higher education in Ecuador is being debated at the parador. Children in school uniforms fill the square, waiting. Little boys throw packets of white powder at the girls. A hundred children or so chase a gray rodent with a red mouth: *"Hé . . . juanchaca, juanchaca."* The thin dogs are silent; they watch. In the center of the square is a formal garden with very trimmed trees; the garden is locked, open only on Sundays. We eat our *yuca con carne*. The yuca, long and narrow, tastes like a potato.

Later the hotel keeper drives us in the back of his pickup truck to the small house of Don Manuel Ramon, pitched on a promontory overlooking the valley. We are greeted by his daughter, Dolores, and her son, Carlos. Don Manuel built this house but does not own it. Working for a *patron*, he has cultivated the *(Continued on page 201)*

Surrounded by green Andes mountain peaks, the Vilcabamba Valley, above—Ecuador's Shangri-La

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PHOTO: DICK ZIMMERMAN

ECUADOR

(Continued from page 196)

land but earned only enough to live marginally. We talk to Carlos: "It is more difficult to make a living nowadays; there is less rain. My mother and I have stayed to be with my grandfather. When he dies, we will go to another part of Ecuador where it is easier."

We start to climb the mountain. We are going to meet Don Manuel on his way down from work. He has climbed this mountain every day, six days a week, for a hundred years. We don't yet know how very hard and long a climb it is; on Tuesday, it will take us two hours to reach the place where he cultivates his garden. Carlos tells us his grandfather likes to talk of a time, a hundred years ago, when the whole mountain belonged to the nuns. Now it is owned by someone Don Manuel doesn't even know. Don Manuel has never owned the land he works.

Suddenly, four figures appear above us. Don Manuel is coming with his wife and two young girls from nearby. It is sunset, a moment of excitement. An elfin figure with a stick and a big straw hat, Don Manuel peeps down at us from between two bushes. He's wondering, perhaps, what kind of new *gringos* are in store for him. He performs for us, zooming down the mountain. At the bottom, he sits and waits, grinning—just like a child—arriving only seconds before the others but pretending to have been waiting for hours. Don Manuel does this at no small cost. Getting up and sitting down seem to require great effort; it is easier, apparently, to run down the mountain.

We all sit on Don Manuel's front porch, looking out over the valley. The beauty seems to affect everyone. Is it Don Manuel's age which seems to give him a mythic quality? Or the sunset light as he sits surrounded by his family? He is small, like most Vilcabambans, with greyish eyes that suggest a European ancestry. (Don Abel, the hotel keeper, has told us that all of the *viejos* have mixed ancestry: Spanish and Indian.) The length of Don Manuel's memory creates a different sense of time. He tells anecdotes of a century ago, of hunting *tigre*, and the Great Drought when the river dried up. "I came to Vilcabamba with my mother when I was seven years old. I'm not sure where we came from. I've had two wives, one for each century. The first one was not fertile; we had no children." Dolores, the child of this century, is already fifty.

Don Manuel says he eats meat rarely, because it is expensive. He grows most of the family's food himself. Staples include *repe* (a soup made of bananas, soya, and yuca), rice, beans, homegrown coffee, fruit, and vegetables. He occasionally smokes tobacco that he grows himself. The family eats little, but at unvarying hours. Everything is organically grown. The drinking water is from the Vilcabamba River and thought to be medicinal. (A Japanese corporation is about to bottle and export it.)

A boyish figure appears on the porch with a large bunch of *lirios,* white and fragrant flowers, which he gives to Don Manuel's wife, Señora Barbarita. This "boy" of forty-eight is deaf and mute. Abandoned, he was raised by Don Manuel, and helps with the garden. Dolores gives us some of the *lirios.*

Don Manuel says he will welcome our visit on his mountaintop Tuesday. He permits us to give him a few *sucres.* We walk back down the dirt road toward Vilcabamba. It's night; it's beginning to rain. Perhaps Don Abel will pick us up. If he doesn't, it doesn't matter. Walking, we feel light, welcomed by Don Manuel and his family and by the mountains. We are impressed with the unvarying regularity of Don Manuel's life. He works hard all week. Only on Sunday does he come to town.

On Sunday morning, we have breakfast on the square. There is a sense of a festival, principally because the garden is open. Bells ring for Mass; everyone is inside the church. The architecture is simple: unpainted wood, much light, uncomplicated stained-glass windows—no clutter. Yesterday, Don Manuel told us he remembered having carried wood down from the mountain for the interior of the church.

The priest wears a white vestment with a single red stripe. A tiny girl reads *St. Paul to the Romans* from the pulpit. No *viejos* are visible. All heads are black. No blonds. Women in a Latin church without mantillas? Too expensive, probably. One of us remembers, as a little girl, a church in Cuba—more than twenty-five years ago, where costume was dominant—*mantillas blancas para las niñas*—and everyone looking at each other as if at an opening night. Here, no special clothes are required. Refreshingly, the Mass seems like a group sing.

A small boy in a yellow T-shirt reads the epistle from the pulpit. Now, the priest. *The Gospel According to St. John:* "When Christ was very small, it was his mother who performed the miracles." This is January. Christ is little. In this valley of perpetual June, the church calendar is a way of keeping track of the seasons and determining the communal mood. People are used to sharing a focus in Vilcabamba: everyone fluttering about the ministro's helicopter like birds. "Very important men have gathered at the parador—the *ministro* of education himself—to talk about important things. Now, you will all be educated. . . . Around here, when a person helps somebody else, everybody thinks he's a Communist. That's narrow. Actually, Communism is *(Continued on page 202)*

The open marketplace at Loja, Ecuador: "one vast ideal health-food store"

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ECUADOR

(Continued from page 201)

close to Christ's vision." We stand. "May God enlighten the *ministro* of education and his colleagues. May we live in a world where everyone is useful. Amen." The sermon and Mass are short and direct. The sense of miracle is absent; the focus is not on the hereafter.

The collection now: no pompous men in black suits; small boys pass yellow plastic trays; the repeated sounds of coins dropping. A little girl plays hide-and-seek with her mother's shawl. Above us, a painted Christ seems to dance: one arm up, one forward, like Shiva, joyfully. In a single file, a few take matter-of-fact communion. The priest performs kitchen-like gestures behind the altar. For a moment, the *ministro's* helicopter taking off drowns out everything. "Go, the Mass is over!" Under the priest's vestment, he wears a red sport shirt. "People visiting from Loja, or any other part of the world, are welcome to the parish house for tea."

Vilcabamba duo: Don Manuel Ramon—age, over one hundred—with wife Señora Barbarita

After church, we meet Señor Manuel Patiño, another *viejo*—but a young one, only a hundred years old. Señor Patiño is small and dark, very thin; he has a tiny white beard. He sits comfortably, legs crossed, sandaled, wearing a beautiful, worn, indigo-dyed poncho flung back, sleeves rolled up, pants interestingly patched. "The worst part of being old is deafness, having to explain to people you can't hear them." He tells us he eats everything, he is not interested in nutrition, he never goes to a doctor. When he laughs, only a single tooth is visible. No, he doesn't drink "hot water with herbs."

"What do you remember?" we ask him. He remembers being whipped by the masters. He remembers Mariana Herrera, his wife. "Was she very pretty?" "Yes, very white." Just as lunch arrives, Don Abel drives up in his Jeep. "Don Patiño must come now, immediately, to the parador; all the *viejos* are to be presented to *El Ministro*." The meal is put aside to be kept warm. We find this preemptory. Señor Patiño is unperturbed. It seems if one wants to be a *viejo*, one can't get too riled up.

An hour's ride from Vilcabamba over dirt roads in the back of the pickup through arid mountains and tiny green valleys, we talk to Señor Joya, over 128, sitting with his family on their roadside front porch. His hands and feet, the color of old mahogany, are splayed from years of working adobe. It seems hard work has ruined his feet but strengthened his heart. A daughter throws pieces of just-killed chicken into an iron pot over a fire at the end of the porch. Señor Joya worries that being so old he can't serve his family properly. They go to sleep at eight every night, and get up at six. There is no electricity here (nor is there at Don Manuel's house; Vilcabamba itself has had electricity only for three years).

Señor Joya lights his cigarette with a stone. We ask him if he remembers Queen Victoria. "He's never been interested in politics," his wife answers for him, "and he's never been an anxious person." "Do you believe in God?" "*Como no?* If you are poor, you have to believe in God."

"Has He been good to you?"

"There's nobody quite like God; He's good to the good and good to the bad."

Neither Señor nor Señora Joya reads or writes. "We were married like burros. We don't know anything." He goes indoors, climbs a ladder, and comes back with a papaya for each of us.

Next day, we arrive at Don Manuel's house in time to catch Señora Barbarita heading up the mountain with her husband's lunch. It's nine. We are lucky not to have to climb alone. It will take two hours along a path not always clear. Now, Señora Barbarita leads the way. She wears broken sandals. Over eighty, she makes the climb almost every day. A quarter of the way up, she tells us most *gringos* have turned back by this point. To actually climb the mountain seems a kind of test, and we seem to change in her eyes from curiosity seekers to people.

The tops of the mountains are green and softly rounded. Parts of the path were hewn in rock "in the time of the nuns." It rains lightly, then it stops. Señora Barbarita: "This is not the sort of rain that gets you wet." She was operated on for a nine-pound tumor a year ago. Now, she says, she can climb easily again. She carries a small bundle in which, she tells us, is lunch, bound by rags, which she and her husband will use if it rains really hard. (We, of course, carry a knapsack with camera, rainwear, writing material, food, sweaters, etc., etc.) She prefers the mountain to the valley, but they can't live up here anymore; there is not enough water now. She stops a moment, looks back at us, smiling. "You both have more color now than I thought you would ever have."

Why does she make this hard climb each day? "A man is thrown into your path. There's nothing to do but accompany him till you die. That's a woman's lot." But Señora Barbarita is not bitter; she smiles occasionally, and hands flowers back to us. We are moved by being with her. "We're going over there." She points to the next mountain ridge, in the direction of a waterfall. We experience the familiar majesty of the high mountains—the Alps, the Himalayas, the Rockies, the Andes—they have a royal-family resemblance.

We are glad to be out of cities. Time is different here. We each climb alone with our thoughts and *(Continued on page 204)*

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Andy Machak tells Bill Cosby: "A CPR-trained guard brought me back from the dead."

Andy Machak:
"Luckily, a guy with Red Cross CPR training works where I do. A security guard. Don Guarino. He saved my life, no foolin'!

I'd checked tin-plating lines a hundred times before, but that day was different. A boom came around from behind and pinned me to a T-bar... lifted me right off my feet."

Bill Cosby:
"That's a big ouch."

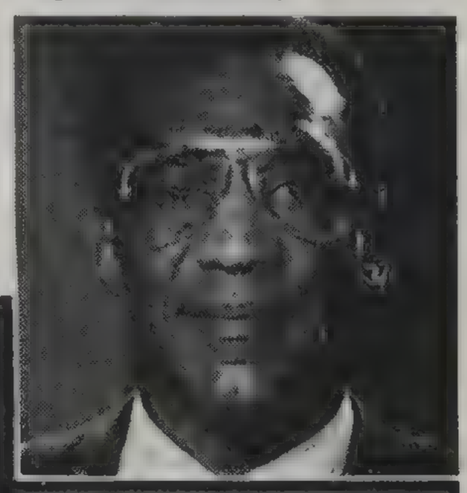
Andy Machak:
"Last thing I remember was trying to find a kill switch...

Three days later – in the hospital – Don told me it took six guys to get me down; somebody said *no pulse or breathing*, and Don remembers saying, 'I gotta try anyway.'"

Bill Cosby:
"Sounds like you had them worried!"

Andy Machak:
"Well, I was clinically dead. Can't believe it myself, Bill. But thanks to Don's CPR training, I'm alive... thanks to Red Cross, I'm alive."

Bill Cosby:
"CPR training can make the difference between life and death. Take it from Andy Machak. Help keep Red Cross ready."



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ECUADOR

(Continued from page 203)

body pains, which seem to come and go like the clouds around the mountains. In Vilcabamba, the contrasts of daily life are full, but not dramatic. Pleasure seems to come from small variations within the rhythms of nature and living. Distractions, extremes, are not sought; the lows and the highs are less distinguishable—therefore, more equanimity, less stress.

In other cultures, although their curiosity is not lessened, the old must narrow the periphery of their interests. Instead of continuing to look at all twenty TV monitors of one's life at one time, an older person begins to examine details of the grain, say, in a single piece of wood. In Vilcabamba, a contracted focus exists from the start.

We reach Don Manuel. Finally. He, too, seems to see us differently. We are becoming familiar to each other. With Señora Barbarita, we look at the garden, of which Don Manuel is justly proud. It is on so steep

"Don Manuel tells anecdotes of a century ago"

a slope it's hard to keep our footing. Here are no careful rows—a coffee plant there, a banana tree here, and in between we must be careful not to step on lettuce, mint, dill, beans, or parsley. Señora Barbarita gives us each a *naranjillo*—a small, tart, but delicious orange. She says only one other person came to visit them whom she liked as well, but she can't remember her name. Don Manuel tells us some doctors from the United States made it up the mountain once—the only time he ever saw a doctor. "They took so much blood from me I almost died. What's wrong with people now? . . .'They don't last."

Señora Barbarita and Don Manuel sit in front of us—beyond them, the mountains. What would Don Manuel do given our alternatives? Would he then choose to live here? Would we? It seems a beautiful life—hard but pared down, simple, and loving. Climbing his mountain each day, his muscles exercised working in the garden, his family, Mass on Sunday. What regularity, what peace. Still, we haven't made the decision to move here ourselves. Why not? We came to see what longevity factors can be incorporated into our own lives. We cannot bring back these mountains, alas, the air, or the pure waters. Nor, unfortunately, can we have, at least in New York, the peace. We are addicted to more sophisticated rhythms.

What we can do is to live regularly; eat little and well; breathe clean air and drink pure water as often as possible; be in touch with the earth's rhythms; create around ourselves a loving community. Don Manuel: "I climb this mountain every day, and every day I feel I want to die. I feel I can't go on. But then, I arrive at the garden, and I start to work, and I begin to feel better. I go on." ▽

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VOGUE'S

View

FEBRUARY '81

The President's daughter talks about clothes...designers advise how to buy the new pants

Edited by June Weir

REAL-LIFE DRESSING

Patti Davis, 27-year-old daughter of President and Mrs. Reagan, discusses her casual way of dressing in "View"'s series on personal style

While her parents live in the White House, Patti Davis continues to live in California. As she says, "I'm an actress and a songwriter. My work is here."

Although Patti is more in the spotlight since the Inauguration, she finds her style of dressing in Los Angeles is basically the same—casual—mostly pants, blazers, and shirts. Interviewed by Vogue's West Coast editor, Eleanore Phillips, Patti does see a change in her dressing but it's due more to her career than to being in the political arena. "Now, I'm going on lots of job interviews, so I'm paying much more attention to my grooming; also, I need more variety in my clothes."

Patti admits her mother, who is being hailed as the most fashionable First Lady since Jacqueline Kennedy, is a big influence on her way of dressing. "My mother has very good taste in clothes, and I've learned a lot from her. She always looks so pulled together. I don't mind if she gives me ideas. I listen to her suggestions, though they may not always be right for me."

What Patti feels looks right on her are clothes by Calvin Klein and Ralph Lauren. "I look better in simple tailored clothes—never anything frilly." Patti's addicted to jeans, whether old or new. She likes to wear them with silk or cotton shirts and turtleneck sweaters.

Comfort is an important aspect in Patti's way of dressing, especially for shoes. "I never wear high heels as I think they're terrible for your legs. But I do love sandals and boots, which I buy at Chandlers and Leeds," adds Patti. *("View" continued on page 209)*

"My favorite look for day is jeans with a shirt. I'm a very casual person."

"I love dark velvet antique dresses."

Patti with her mother at the Reagans' California home

"One of my favorite purchases—a canvas jumpsuit"

Patti drives a second-hand Toyota with a sign: "Nuclear destroys, Solar employs."

PAMELA BARENTIN

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VOGUE'S

View

Continued

Patti Davis bypasses the glamour of political Washington for an outdoor California life style. She keeps her 5'8" figure trim with diet, exercise

Shopping in antique-clothing shops, running along the beach with her dog Freebo, and visiting her favorite health-food shop—The Good Food Store in Santa Monica Canyon—are just a few of the activities that Patti enjoys in California both indoors and out.

She watches her diet and eats in a very careful way. As Patti explains, "I have a Champion juicer. With this, I make fabulous fresh vegetable and fruit juices, using vegetables from our ranch. I also occasionally go on a fast. I eat fish, chicken only to be polite; and I never eat meat. I love giant salads of cut-up raw vegetables, also steamed vegetables with brown rice."

Another subject about which Patti has very personal feelings is antique clothing. She loves to buy old dresses at the L.A. Woman in Westwood and at Topanga Threads in the Santa Monica Mountains. "Old clothes are very individual, and you can't duplicate the workmanship today."

As a young woman interested in songwriting, Patti balances her time between the guitar and the piano. Although she has composed countless ballads, Patti says now, "I'd like to switch and write more up-tempo music, more rock and roll."

("View" continued on page 210)

"I don't like clothes that bind or restrict. I want to be comfortable. I love jeans, caftans, and jumpsuits"

Patti and her dog, Freebo—a combination shepherd, Labrador retriever, and Doberman Pinscher—running on the beach.

For composing, Patti wears a cotton caftan, *left;* for a dinner date, *right,* black pants and silk tunic.

PAMELA BARKENTIN

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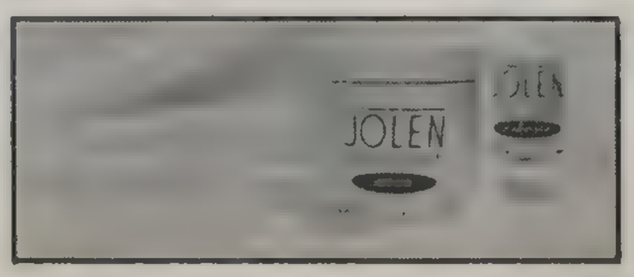

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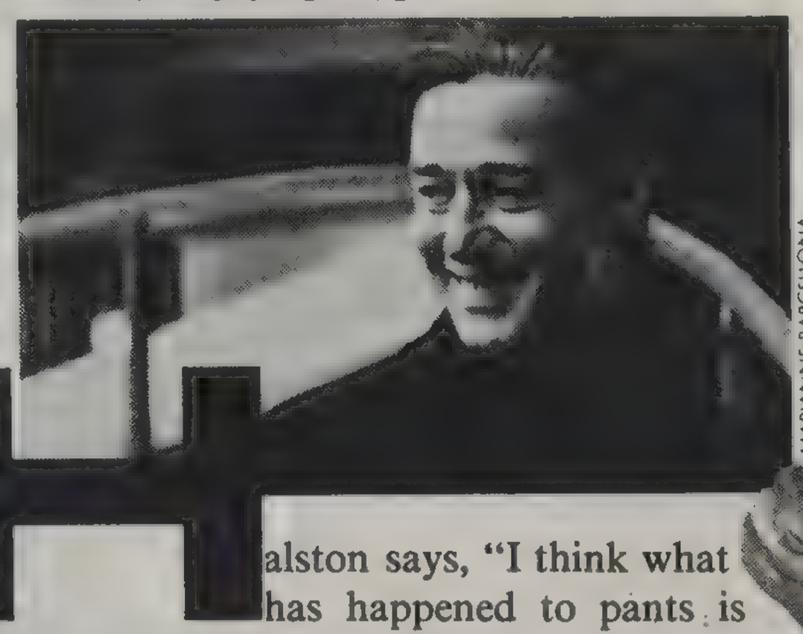
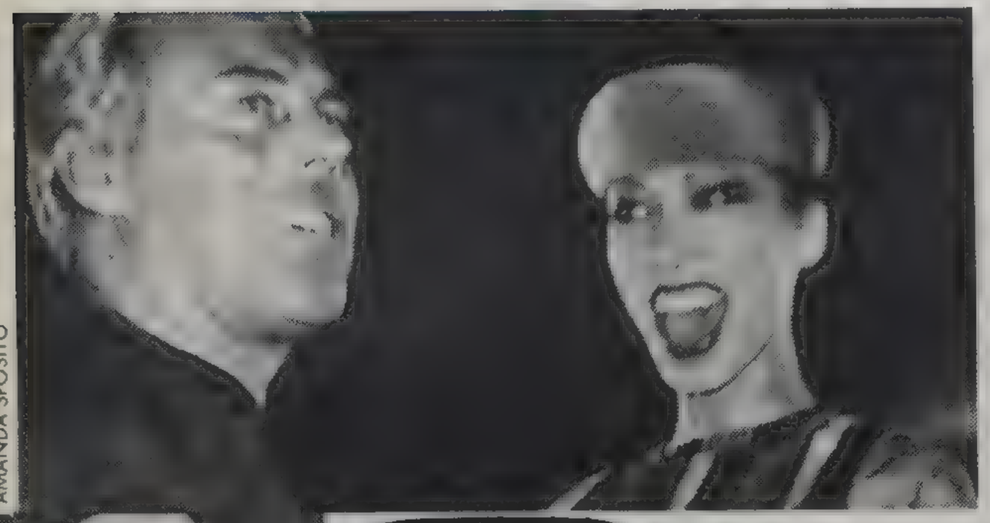
PROS TALK PANTS

European and American designers discuss how to buy pants...accessorize them ...how the new pants should fit

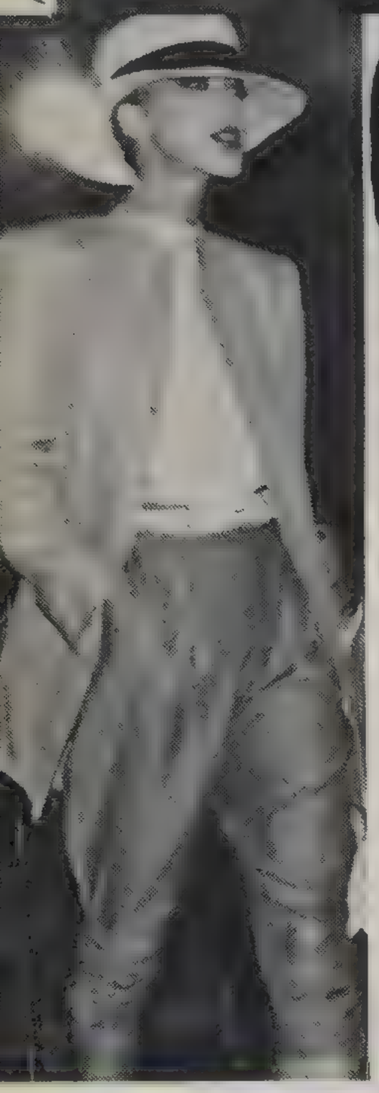


MARIANNE BARCELLONA



AMANDA SPOSITO

"The key factor is that pants should look and feel natural, comfortable regardless of your shape"



Giorgio Armani, who introduced an entire collection of different pants shapes for spring and summer in his Milan show, says: "In general, a pair of pants fits when it is trim around the waist, not too tight and not too loose at the crotch, and comfortable around the hips and back. One size larger is always preferable to one size smaller, it looks more *dégagé*. It's important for pockets to be cut diagonally, so inches are not added visually to the hipline. Smaller women should opt for trim pants, knee-length Bermudas, spare side-draped knickers, or tucked bloomers—they're all good solutions.

"Bulky shapes should be avoided as they tend to overload and shorten a small frame. Taller women can pull off the more extreme jodhpur and Zouave looks—keeping in mind always that opaque stockings in darker shades neutralize legs and ankles that are less than perfect or slightly heavy. Light, even white or textured, panty hose are wonderful on thin legs.

"Shoes should be flat or almost flat. Posture and movement should not be hampered by high heels."

Halston says, "I think what has happened to pants is what happened to skirts: now, there's a length and shape for everyone. Pants can work for every figure type depending on the tops. Pants are comfortable and you don't have to worry about how you sit. Fancy pants are taking the place of short cocktail dresses. When you receive an invitation that says, 'don't dress,' these new pants are just the thing. They're great when you sit on cushions on the floor and cross your legs. Long tailored pants, however, are still the best for business. When you're looking for comfort, get an elasticized waist. It's easiest to wear."

"Pants now come in a wardrobe of lengths and shapes"

Karl Lagerfeld introduced "Bermuda Kilts"—part pants, part skirt—in his spring collection in Paris. "To me," he says, "my Bermuda Kilt has the sexiness of a short skirt without the disadvantages. If you are afraid of a short skirt, buy shorts. Buy shorter-than-long pants only if you like your own ankles. Gathered pants with a certain amount of fullness hide quite a few small problems for a woman who is rounded. A very slim woman wants to show she is slim, so she probably won't choose these. In any case, you should always look at yourself from the back, as well as from the side and the front. And be honest. Shorter pants need lower heels, opaque stockings. These new pants should be worn for fun." *("View" continued on page 213)*

"Each woman should pass up some fashions. Though most styles can be worn with just a little effort"

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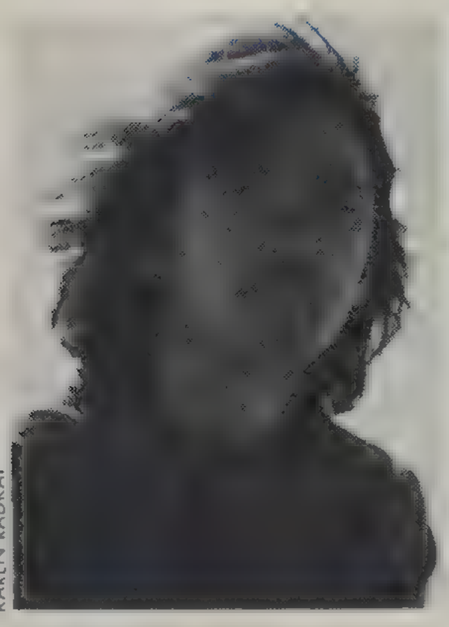
PROS TALK PANTS

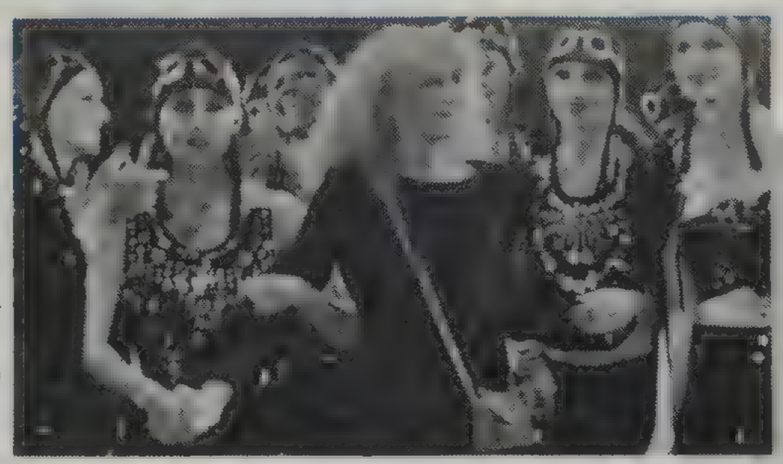


KAREN RADKAI

Perry Ellis, New York's young designer who goes all out for pants of all shapes and lengths, believes: "As pants get shorter, you need socks and stockings. While it's up to the woman whether she wears matching or contrasting hose, I find the more secure you are, the more daring your leg covering will be. I like low-heeled shoes with the new pants. A high heel looks out of proportion. Generally, the more confident you are about yourself, the more your eye will guide you."

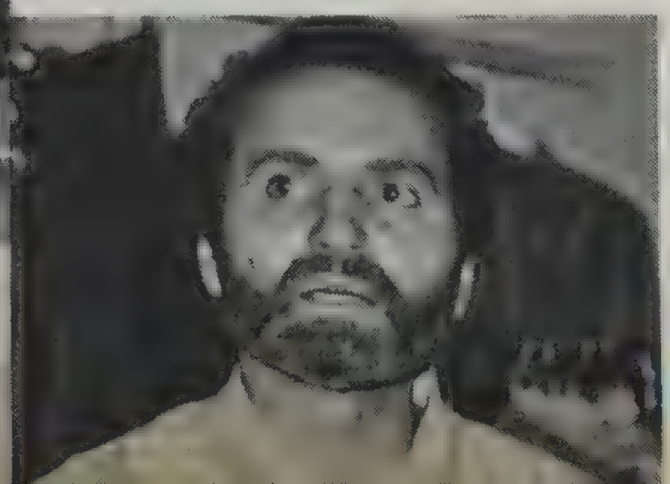
"Age has nothing to do with these new pants. It really has more to do with your attitude"

"It is prettier to see the ankle and a little leg. That's why I prefer shorter pants"



Sonia Rykiel was one of the first Paris designers to show shorter pants in her ready-to-wear collections during the early '70s. "I've always thought shorter pants are prettier. As a general rule, pants look sexier when a woman shows the ankle and a little leg. I don't like strictly masculine pants. Trousers have always been the most interesting garment for women who have understood their seduction. Look at George Sand, Garbo, Hepburn—they understood the provocative side of pants. They used their legs the way others used their arms for seductive gestures. As for shoes, I prefer higher heels with opaque stockings."

Gianni Versace found, last season, that his leather jodhpurs reordered at one thousand pairs a week. Now, he continues this jodhpur look in linens, silks, and cottons—as well as leather—for spring/summer. Versace advises: "Before buying any of the new pants, I believe a woman must know her own body, then she is better able to choose pants with a proportion that works for her. To fit properly, pants should never be too tight. They must flow and work over the body. My jodhpur shape can work for many different figures. The rounder top and tighter bottom give a modern balance to the shape of a woman." *("View" continued on page 215)*



"I believe a woman should always feel feminine, as well as comfortable, in pants. Never confined"

AMANDA SPOSITO

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Jewelry by Esther Gallant

VOGUE'S

View

Continued

PROS TALK PANTS

HORST

"You have to be very careful with soft pants. They're more demanding. They can distort your figure"

Geoffrey Beene says, "I've been doing fuller pants since 1974, but this year they've really been accepted. I've seen them worn by short women, as well as larger women, and they work because the fuller pants leg hits the floor and makes both figures look taller. A woman with a thin figure looks great in full pants with tapered legs. I prefer straight trousers to have a little softness—done with pleats, tucks, or shirring at the waist. I like flat wedgies or little pajama shoes to finish the look."

"Women are going to have to experiment . . . to find the right pants for their figures"

DARLEEN RUBIN

Norma Kamali was an early backer of soft pants. Her customers were wearing jodhpurs long before most collections even showed them. She advises, "Women should think about what skirt length they look and feel best in, then select pants of the same length. For women with big hips and thicker thighs, the fuller the pants are over the hips, the greater they are as a disguise. The worst mistake a woman with big hips can make is to wear skinny, straight pants. If the pants are fuller, the fabric should be soft but not clingy. Fuller pants in gabardine are hard to wear."

("View" continued on page 216)

The new pants are going to give women a new freedom when they sit. Already, Bendel's Geraldine Stutz (below, third from left) and Zoran's models (below right) find it more comfortable to sit with legs up and feet apart when wearing gauchos and walking shorts. The more conventional, crossed-leg position is also shown by Zoran's model.

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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Tops: the quickest change you can make ...color: the most attractive accessory ...new fabrics, best sellers: what designers like for spring

Sometimes, it's a small thing that makes you feel, from season to season, as if you're dressing in a way that's different. Right now, the quickest way to achieve that difference—for designers here, designers in Europe, for women anywhere—is with a small, spare top: a strapless top, bodice, tank top, halter. "Strapless," this season, comes in just about every fabrication: from soft black suède (at Stephen Burrows) to knits (at Perry Ellis). Put with pants and skirts, under a jacket, these tops give a quick change from a blouse . . . and a sweatery, comfortable sort of feeling. Whether you use a strapless top, an undershirt-shape tank top, or a matte-jersey halter (as Saint Laurent did), what you get is a clean, beautiful neck . . . and some bareness. For spring, that can be an attractive difference.

Where do a designer's ideas come from? Often—sensibly—more from the wearing of clothes than from divine inspiration. When Halston went to China and to Paris, this winter, he loved the way his models wore his classic tank dress at night: bloused up—short, short—for dancing. Result: Halston's spring mini. . . . When a Bill Atkinson customer asked him to repair an old favorite—a blouson jacket he'd designed back a few seasons—Atkinson was impressed with how great the jacket looked. He added the style to his late spring collection. . . . One of the most attractive ways to dress, now, from Perry Ellis? It's khaki pants (a perennial best seller from Perry Ellis) and the perfect woman's oxford-cloth blue shirt. And that's the way (but from thrift shops) Perry Ellis always dresses.

"People are talking of more sophisticated, year-round fabrics. And that's a pleasure"

What's news? Ralph Lauren's new top-quality tailored terry or velours robes and oxford-cloth or madras sleepshirts—for women. Do women want men's-style sleep things? Evidently. What brought these about was that so many women raided stores of his men's—size extra-small—sleep shirts. . . . We're seeing coloring changes in lingerie, now, and what's coming is downright addictive: slips, bras, pants, night pieces—in subtle new colors: chalky mauve, dusty pink, coral, iris, a rich silver. Manufacturers, now, seem to be focusing on classic items; what makes them new, then, is this new depth of color. What gives the lingerie wearability under light-colored clothes is sheerness: as with makeup, now, beautiful color doesn't depend on heaviness.

Looking at some of the new pants that are on the market, now—some of the more exotic shapes, fullest bloomers and blousiest jodhpurs—some women question: Who's going to wear them? There may be a clue in reports of how some stores are stocking them: in small numbers at highest-priced designer level . . . and in junior departments, as a high-quantity, inexpensive item . . . People are talking about: whatever's lightest—the lightest-weight fabrics, thinnest watches (look at the success of the Concord Delirium IV, reported, now, the world's thinnest), the least-weighty leathers. Raincoats are practically shells, now. With less weight, you'd assume, there has to be extra freedom. . . .

Some of the sneakiest elements around for spring? Soft, clean-looking matte jersey pieces. They're surfacing as individual items—tank tops, skirts, pants—in any number of designers' collections: as a surprise small white jersey bodice under Valentino's navy pants suit . . . as a long, uncomplicated dress in a Halston collection of ruffles . . . as an entire group—tops, knickers, culottes, ankle pants—of soft easy pieces at Giorgio Sant' Angelo. . . . At this time when clothes often lack real color—when there are so many blacks and navies—some of the most effective dressing you see includes color worked as an accessory: a single shot of white from a tank top or shoe, a Burgundy silk sock showing from underneath above-ankle pants, or a thread of gold on a Versace T-shirt. The effect? One of quiet ornamentation. Something non-obvious. . . . Turning up: Medical "scrubs"—not for operating-room wear but as an easy shape (pull-on pants, top, back-tying dress) for warm weather. "Scrubs" are selling, mail-order, for at-home or beach; in silk for nights out; as hand-painted sleepwear. Even Sonia Rykiel, this season, has turned this back-tying shape into charming dresses. The appeal? It's cool summer dressing.

Polling American designers about fabrics for spring—what they've used, like, see as best sellers—what did we learn? Everyone's still talking about silk: it's the hands-down favorite with most designers—either 100 percent silk fabrics or silk used with another fiber. And that's not terribly new. What is new . . . is that silk isn't turning up just in limp blouses or dresses: it's moving—more and more—into outer layers, other pieces: pants, skirts, jackets. And "silk" doesn't mean just crêpe de Chine: These are silks with a more substantial feel and texture and, sometimes, some surprises: silk herringbones and tweeds that look like the lightest-weight wools, natural silks like linen (without the wrinkles). What this means are more sophisticated, subtle, year-round fabrics. And that's a pleasure. —KATHLEEN MADDEN

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PARIS

ORLANE

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ORLANE…AN ADVANTAGE SHARED BY THE WORLD'S MOST BEAUTIFUL WOMEN.

FROM THE NEW YORK COLLECTIONS

WHAT COMES FIRST, WHAT COUNTS MOST, WHAT WORKS THE BEST

In fashion today, simply knowing what's new is not knowing enough. Because of certain priorities we share—for most of us, the first being the priority of "dressing" for day, every day, along with trying to maximize available time and money—you have to know at the outset what's going to do the most in a real working sense, you have to know where to invest to get the most in the way of fashion dividends. There are the quick fashion flashes that exist every season just for delight, and they are wonderful—in their place. But in the sense of day-to-day dressing, of having clothes that help you live up to certain expectations—delight alone or news alone is not an answer.

The real priority then: on clothes that constantly deliver—and do it with finish, with style. And a priority where American women and American fashion is concerned—to have that finish without sacrificing any of the ingredients that have come to signify what's best in American clothes. Meaning: to have a finished total look in a context of ease, and to have it with versatility, with a sophistication that's both ornamental and low-key—all of the above, ingredients in a working fashion formula; eliminate any one of them and it just doesn't work the same way. Most frequently, the way it does work—in practice—in pieces. Pieces dressing makes it possible to achieve those desired ends, to answer those needs. And it's never been better than it is right now; the best looks are looks in pieces; it's as simple as that.

While fashion needs remain unchanging from month to month, from season to season—obviously the way those answers are worked out—whether in pieces or not—does change. This season, there are important changes, key differences that stand out in all the collections . . .

There's a way of dressing for day that starts with a new jacket . . . with a blouson. A jacket that has a different scale and proportion, a different softness—it achieves the polish of a "regulation" suit jacket in a manner that's far more appealing. And it's a jacket that exists across the board in every collection in a variety of textures: suède, thin gabardine, poplin, silk, to the outdoor blousons in ciré, in brightly-colored parachute cloth. It is a key piece in a season of key pieces.

The other jackets for day reflect the same kind of softness: never an overdone shoulder, a nipped-in waist. Instead, the lightest wrap jackets with soft dropped shoulders, held at the waist by soft, wide belts; jackets as thin, as movable as any blouse whatever the fabric. Or—another shape to watch—a jacket with the easy, loose-fitting lines of a cardigan.

In the way any new jacket is put together—more of a difference. Again and again, it's a jacket over pants. And for a good reason: it's in the category of pants dressing that you see the biggest design effort, the greatest number of options. For day dressing, when the accent is on dressing, it's necessary to do a little editing to get to the pants that have working style. The best: the new ankle-cropped pants with a pull-on waist or with a soft pleated top, the legs straight as sleeves, or slightly longer, slightly more classic pants cuffed over the ankle. In these, the most finish, the most in the way of "a look" for your money. But in another context, another series of options: the narrowest, narrow pants, with zippers over the ankle to hold the line, or new narrowed versions of a warm-up—inviting alternatives for evenings at-home, for a casual resort setting.

There are new shorter-length pants that are dressed enough to go for day. Here, the best are the soft-skirt equivalents—culottes that are not too full, not too wide—and with their accompanying jackets, the perfect new "suits." There are calf-length trousers, or easy jumpsuits cuffed just over the knee that move in and out of a working life. Their secret: they are always part of an assembled, well-turned-out look.

There are skirts for day, but you'll have to look harder to find a good new one. When you do: it's shorter, leggier easier and there has been attention paid to all the right details—whether it's a skirt on a soft, gently gathered yoke or one with a bias-pleated top. What's proved out—over and over—dressing in pieces does not mean dressing in simple, classic pieces, but in pieces with more design, more thought to them.

Under a jacket now, different kinds of tops. If it's a sweater—and they are fewer and farther between—it's non-sweatery in character—a flat, not fuzzy knit. Much more prevalent: new versions of the tank top—spare, body-close, in a range of a fabrics. As a proper top, the tank over other pieces, or one of the new longer tank tops—over the right legs—as the shortest take on a dress. And the same is true of the new tunics—of which you'll be seeing a variety—they work over a number of pants and skirts, or over bare legs. The word is. . .versatility.

The other star tops—star pieces—day and night: the new blouses. You can see a progression from fall in the sophistication of their design. Now, everything from the purity of a perfect white silk blouse for day to the all-out extravagance of lace and ruffles for evening.

There's a look for day that starts with a raincoat—a coat that becomes the focal piece in a seasonless way of dressing. It's a change that happens when a raincoat steps out of the classic khaki mold and relaxes into something entirely different—a raincoat in white, in black, or in navy, with a bit of shine to it, always in a lightweight fabric . . . a raincoat with a slightly squared-off shoulder, a raglan sleeve, in a shape that's roomier, very easy. And—key to the difference—a raincoat that comes complete with related pieces: pants and a top, a skirt and jacket.

In keeping with the ease, the relaxed character of dressing, the dominance of the pyjama at night. There's a pyjama for every level of evening: from the most casual at-home to the biggest big-time event. And, in a season rampant with pants options, a new inventiveness in the working out of pyjama pants: everything from the fullest, harem-y pants—appealing in thin, almost transparent fabrics—to soft-legged, bias-pleated pants to a ruffled pyjama to narrow straight-falling pull-on pants—in silk chiffon, crêpe de Chine, taffeta, organdy.

With as much variety, as much delight in the tops. And, while no one is suggesting you think of or buy a pyjama with an eye to pieces, the fact is when you do have more ornamental pieces—as is so often the case—you have all the versatility that implies. Example: a gold-beaded silk chiffon pyjama jacket that can become the perfect separate evening jacket and move all through your wardrobe.

In the end, the real test of fashion in this or any season: does it answer needs and do it with an element of delight, a feeling of change. As much as we want clothes to count on, we also count on clothes to provide something more, something extra: that glorious unexpected lift that suddenly changes both the way you look and feel. All good fashion walks a tightrope, balancing between delight and demand, between what's honestly news and what's hyped headline-material. That kind of "good" fashion—at its best—is what the New York collections and this issue are all about, starting on the next page . . .

AMERIC

AN STYLE!

...It's the starting point for this, for every issue that reports on the New York collections. And this season, American style at its best is reflected in every collection in certain key pieces. Not surprisingly: the whole concept of pieces dressing is one that's synonymous with American fashion. Now, the rest of the world is catching on, and the idea of pieces as an important element in fashion is everywhere. But nowhere is that idea worked out with more dash—with more style—than on these eight pages in a series of wonderful new pieces, wonderful new tops. Pieces that share a new scale, a more relaxed attitude...pieces with enough character to create a look, to change a look—and, in that ability, the essence, the base of modern fashion...

From **Perry Ellis**, *the sweater as a key piece, opposite. And the newest version—a sweater that's smaller, crisper, closely knitted. Here, his "tabard" in cotton stripes . . . to wear on its own, under other pieces, any season—the scale is perfect. About $120. Bloomingdale's; Nan Duskin; Saks-Jandel; Hudson's; Dayton's; Bullock's. Details, additional stores, last pages.*
Beauty Note: The makeup of the season—softer, paler in color. Here, from Payot's Makeup de Authentique, with Plum Pink lipstick. Hair, Harry King; makeup, Alberto Fava.

Penn

AMERICAN STYLE!

THE NEW YORK COLLECTIONS

The blouson—the jacket of the season. And from **Kasper,** *left, the blouson as the perfect separate jacket—in white! For J.L. Sport. Polyester/cotton blouson, about $128. Skirt, about $82. Late February at Saks Fifth Avenue; Rich's; Balliet's; Neusteters. Hair, Garren at The Plaza/Glemby; makeup, Ariella.*
The new tunic at **Calvin Klein,** *right.*
Symbol of a different versatility in dressing, it's one key piece that works any number of ways . . . as the shortest short dress—the way it's worn here, belted over his silk top and legs. Or as a terrific easygoing top with a variety of pants and skirts. And in this soft, soft suède, it has the added advantage of being seasonless. Suède "pullover," about $650. Silk top, about $140. Macy's, Herald-Square; Saks-Jandel; Rich's; Sakowitz; I. Magnin; Bonwit Teller. Fashion details and accessories, last pages. . . .
Beauty Note: Calvin Klein makeup with softness and coloring to match from the Honey Collection—Cocoa and Straw powdered eye shadows; Honey powdered blush and Raisin lip color. Hair, Harry King; makeup, Alberto Fava.

Penn

AMERICAN STYLE!

THE NEW YORK COLLECTIONS

The new-shape blouson as a "suit" jacket, left—soft, easy, slightly more controlled. In taupe cotton poplin from **Calvin Klein,** *pulled-together with a matching-color wool gabardine skirt, brilliant silk crêpe de Chine blouse. Jacket, about $144; blouse, about $152; skirt, about $110. Bergdorf Goodman (jacket and blouse only); Filene's; Kaufmann's; Saks-Jandel; Montaldo's; I. Magnin. Watch from Tiffany's New Classics Collection. . . . All the difference in a jacket, right— the softness, the lighter weight, the shorter length— in a wonderful color/texture:* **Calvin's** *sand suède jacket, braid-edged, wrapped to just over the hip. More softness in the way you see it here: over his silky-knitted linen pullover, linen/cotton cropped pants. Jacket, about $550; sweater, about $120; pants, about $90. Altman's; Gidding-Jenny; Frost Bros. Details, additional stores, last pages. Hair, Garren at the Plaza/ Glemby; makeup, Ariella.*

Penn

THE NEW YORK COLLECTIONS

AMERICAN STYLE!

The attention paid to tops this season is carried through on every level . . . even the most casual. *Above:* **Ralph Lauren's** *wonderful new oversized T-shirt—the most classic of casual pieces, redesigned—in a new longer, mid-thigh length, with even more ease. A top to slide over everything: every kind of pants, skirts, bathing suits, bare legs. Here, the T-shirt in white cotton lisle (about $39) over his narrow white cotton twill pants (about $130). In March at Lord & Taylor; Nan Duskin; Ralph Lauren/Polo Shop, Coconut Grove FL; Dayton's; Polo/Ralph Lauren Shop, Dallas; Bonwit Teller. Rolex watch from Tiffany. . . . A new beat to rain-dressing, right. From* **Halston,** *the hooded blouson as a weather jacket . . . as a separate ornamental effect in bright, bright red parachute silk. With his matching jogging pants—nothing is more relaxed, more out-and-out inviting! Halston Sportswear. Blouson, about $168; pants, about $120. March at Elizabeth Arden Salons; O'Neil's; all Halston Boutiques. Fashion details, additional stores, last pages. . . . Beauty Note: Makeup as an ornamental effect with colors from Halston's new Spring 81/Terracotta Portfolio—Halston Terra Rose lips, Copper and Sand Rose Rouge blended on cheeks. Both pages: hair, Harry King; makeup, Alberto Fava.*

Penn

THE NEW YORK COLLECTIONS/THE STARS

Avedon

THE STARS!

...the designers, the looks that stand out in a special way—strong, bold, unique. In the context of modern American fashion, the looks that symbolize a more individual approach to dressing, with a consistency of thought worked out in the light of the season's key differences. The best on these sixteen pages, starting with...

THE UNIQUE STYLE OF BILL BLASS

Rrrr...ruffles on ruffles on everything: dresses, blouses, jackets, even on a "proper" navy suit...a collection rampant with romance, undeniable charm...

Stars at night: Roseanne Vela and the short dress—prettier, softer, smaller, in black silk organza with a spiral-ruffled skirt, bare back! Dress, about $1450. At Saks Fifth Avenue; Montaldo's; Younker-Kilpatrick; Miss Jackson's; Neiman-Marcus; Julian Gold, San Antonio.

Beauty Note: An added touch of romance . . . covering bareness . . . Bill Blass Perfume. Hair, Garren at the Plaza/Glemby; makeup, Ariella. Accessories, last pages this issue.

THE NEW YORK COLLECTIONS/THE STARS

Evenings at Bill Blass . . . and the romance, the ruffles go on! All in a very light-hearted way, whether as gentle ruffled edges or the most elaborate effects. And all very, very engaging. Perfect example, left, Roseanne Vela in a wonderful new Blass pyjama: the small black ruffled peplum 'halter' under a white ruffled coat—both in silk organza—and white silk satin trousers. About $2110. Lord & Taylor; Younker-Kilpatrick; Suite 101, Beverly Hills; Amen Wardy, Newport Beach CA. To order at John Baldwin, Sakowitz. Hair, Garren at The Plaza/Glemby, makeup, Ariella. For pure effect, the look to beat, right, Blass's stops-out evening blouse, worn by Beverly Johnson—brilliant magenta silk taffeta with knife-pleated ruffles around the collar, down the sleeves and front, a soft bow at the neck. About $1830. To order at Saks Fifth Avenue. Accessories, last pages.

Beauty Note: With color this strong, a more vibrant-color makeup. Here

THE NEW YORK COLLECTIONS/THE STARS

THE UNIQUE STYLE OF MARY MCFADDEN... WORN BY MARY MCFADDEN

Always pure, sculptured shapes... strong textures based on pleating, quilting, cording, macramé...exotic ornamentation...luxury! What it always adds up to: glamour!...in the best, most modern, sophisticated sense. Season to season, there are changes. But Mary never moves far from her special look. There's no reason to. It's in a class by itself.

All pleats narrow as a column . . . a pale-lime dress, opposite, with macramé on the strapless top. About $1740. Special order at Bergdorf Goodman, Hattie, Ballot's . . . Right. One of her striking coats—very slim, knitted of white cotton with gold macramé—over her "pyjama": chiffon harem pants and a sleeveless top. Both pale yellow. Coat, about $1150; top, about $700, pants, about $1000. Special order Saks Fifth Avenue; Camille, Mayfair in the Grove FL; Capriccio, Scottsdale AZ. Accessories, next to last pages this issue. Hair, Garren at the Plaza; Glemby; makeup, Ariella. . . .

Beauty Note: Another great touch, Mary McFadden Perfume.

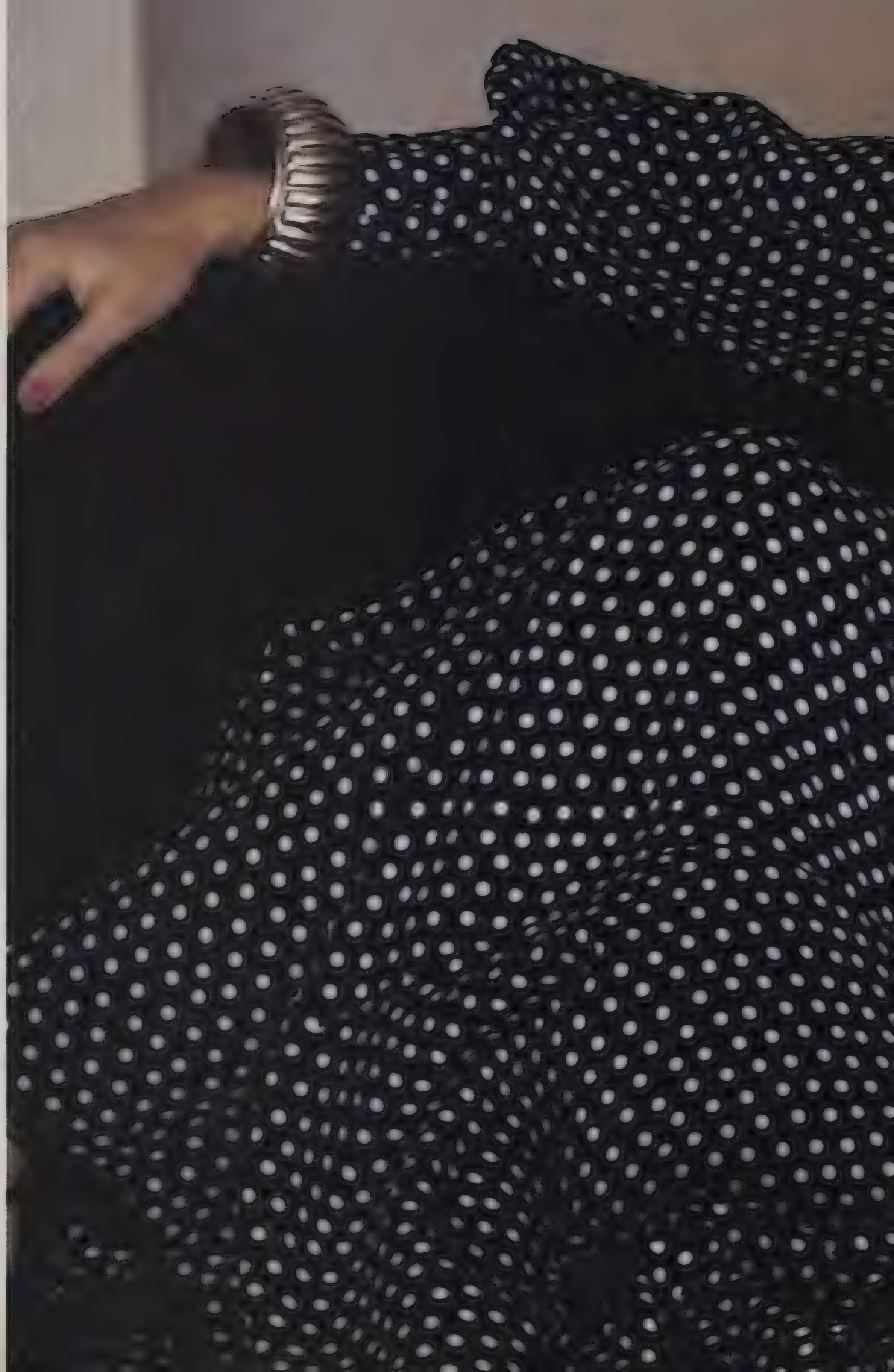
THE UNIQUE STYLE OF GEOFFREY BEENE

Relaxed. Uncomplicated. Easy to wear. And—always—very flattering. Even in his most decorative dressing...you see the woman first! Because the ornamentation comes from color, fabric, and shape...not gimmicks or "fashion-y" gestures. Because nobody else makes "low-key and understated" so attractive, so exciting. Nobody better reflects what's best about modern, American style.

Sum-up of what we mean: Beene's "take" on pyjamas . . . with a long, slim bias skirt instead of pants! . . . a tiny camisole, and a terrific new jacket—short as a bolero, full as a blouson. In a polka-dot mix of light, easy-travel silk. Worn here by Nancy DeWeir. About $1600. Bergdorf Goodman; Sara Fredericks, Palm Beach; Frost Bros. Details last pages.

Beauty Note: More ornamental color, in makeup. Here, Borghese's Bravado Brights . . . on the lips and nails, Pink Pearlato Principessa. These six pages: hair, John Sahag; the makeup by Way Bandy. The couches from Workbench.

Marco Glaviano



THE UNIQUE STYLE OF GEOFFREY BEENE

In a season not strong on color—Beene's color for evening—vibrant, upbeat, in never-before combinations. What it does to the simplest, soft, unstudied shapes! Opposite: A silk marigold-sage-blue blouse with poetic sleeves, a band collar; and a red-blue-sage skirt, long and very full. About $2600. Saks Fifth Avenue; Nan Duskin; Sandy Austin, Lafayette LA; Neiman-Marcus. . . . Above: A short dress at night!—red silk with a very pink yoke and sleeves, maroon-and-aqua accents. About $1190. Martha; Dayton's; Balliet's; Capriccio, Scottsdale AZ. Both worn by Nancy DeWeir. Accessories, next to last pages. . . . Beauty Note: Another approach to color—toned-to-the-skin, very natural, opposite: Chanel's new, reformulated Natural Beige Liquid Makeup; Golden Ember Lipstick.

THE UNIQUE STYLE OF GEOFFREY BEENE

Marco Glaviano

Very few people did day dressing as polished, as attractive as this—a wide range of foolproof "pieces," soft, pretty, but with character! Above: A cassis silk jacket, soft as a cardigan; with a matching short-sleeved shirt; the skirt—Beene's are always easy—in khaki-colored wool gabardine. The woman: Nancy DeWeir. About $1780. Bergdorf Goodman; Sandy Austin, Lafayette LA; Zita, Milwaukee WI; Frost Bros. . . . Opposite: The perfect update on a navy-blue suit. In the softest, thinnest wool gabardine—an unconstructed, collarless jacket; a knee-length skirt. And a beautiful white silk blouse. The turnout on Kelly Emberg. About $1490. Saks Fifth Avenue; John Baldwin; Polly Adams, Laredo TX; I. Magnin. Details, last pages. . . . Beauty Note: The same subtle-but-strong feeling in makeup. Opposite: L'Oréal's Le Smoke shadow, Kohl-Kajal pencil, bright Chile Chili lipstick.

THE UNIQUE STYLE OF OSCAR DE LA RENTA

The ultimate in luxury, opposite: his suède jacket in a striking shade of blue, with silver embroidery . . . over a long silk taffeta skirt with matching suède yoke, silver lace ruffle-neck blouse. About $2600. Saks Fifth Avenue; Pogue's, Cincinnati; Sakowitz. Necklace, Harry Winston Inc. . . . Above: A suède jacket the color of clotted cream, embroidered in white, over a white thin wool voile blouse with lace inserts, white pants. About $1700. Saks Fifth Avenue; Montaldo's; Martha, Palm Beach and Bal Harbour; L.S. Ayres; Balliet's; Neiman-Marcus. Worn these four pages by Kelly LeBrock. Details, last pages. . . . Beauty Note: More very beautiful color— Cristal de Roche B 21 Lipstick, Les Amethystes B 21 Eye Shadows, from Orlane. These four pages: Hair, Garren at the Plaza/Glemby; makeup, Ariella.

At Oscar de la Renta—an unparalleled level of ornamentation, as always...and, this season, another delight: a use of color that's unexpected, slightly "off," beautiful. Piece by piece, what stood out—over spare white trousers, over full taffeta skirts—his remarkable jackets and blouses. Often, with the appeal of another time and place—blouses from the (Continued on page 244)

Penn

THE NEW YORK COLLECTIONS/THE STARS

Penn

(Continued)

Tyrolean mountains, caftans from the Moroccan deserts, jackets from the Hapsburg courts—to combine for total looks of splendid, show-stopping impact...or to separate and wear as movable "special-effects" pieces that change a look; that form the basis of American style...

His marvelous way with color continues, left: a silk caftan, pyjama (both about $850), and shawl (about $280) in soft desert stripes. In March at Elizabeth Arden Salons; Nan Duskin; Sara Frederick's, Palm Beach; Jacobson's; I. Magnin. Earrings and choker worn as a bracelet, Harry Winston Inc. . . . and, above, more decoration, more delight—his romantic white blouse, in thin cotton batiste with lace inserts, the widest sleeves. With an embroidered dirndl, about $650. March at Martha; Saks-Jandel; Montaldo's; Maison Blanche; Sakowitz. Details, last pages.

MORE CONTRAST
MORE CHOICE
MORE CHANCE TO BE YOURSELF

...That's what these fourteen pages... what the best modern dressing's all about!

Starting here, the beat of the news, the key differences to keep your eye on this season. First—the legginess—everywhere, every way. At **Halston** *in a series of bare leggy looks based on his tank top. Opposite page, his tunic-tank in multicolored bugle-beaded silk chiffon. To wear over pants or a long skirt . . . or (maybe) like this. Halston Originals. Dress, about $1400; matching cardigan, about $950. Halston Boutique NYC. . . . Near left, his bare, short tank dress in silver and white bugle-beaded silk chiffon. Halston Originals, about $1500. In March at Bergdorf Goodman; Montaldo's; Martha, Palm Beach; Lillie Rubin-South & West; Sakowitz; all Halston Boutiques. Fashion details, additional stores, last pages. Hair, these fourteen pages, Didier Malige of Jean Louis David at Henri Bendel; makeup, Tyen of Paris.*

Arthur Elgort

MORE CONTRAST
MORE CHOICE

THE NEW YORK COLLECTIONS

All over, new variety in pants lengths and shapes . . . new ways of looking pulled-together for day. Left, the most casual way, from **Perry Ellis,** *a red-and-navy regatta-striped strapless cotton jumpsuit, cuffed just at the knee, with a longish matching linen jacket. Jumpsuit, about $140; jacket, about $260. Saks Fifth Avenue; Marshall Field's; Neiman-Marcus; I. Magnin; Frederick & Nelson. . . . Opposite, left, from* **Calvin Klein,** *easy pants and a matching jacket that go anywhere—his slightly oversized navy wool gabardine jacket with braided edges and soft lapels ($250), wrapped over wool gabardine trousers ($140). Saks Fifth Avenue, NYC; B. Forman; Ivey's; Hudson's; Dayton's; Bullock's. . . . Right,* **John Anthony's** *"pants suit"—knee-length navy poplin culottes with a longer jacket, belted over a beige crew sweater. About $475. Bergdorf Goodman; Montaldo's; Amelia Gray, Beverly Hills. Fashion details, next to last pages.*

Arthur Elgort

Legs! Coming through in different ways—in shorter lengths, in new pants . . . Left: here, for one of the leggiest looks, another take on **Halston's** *signature tank top—his charming red knitted tank dress, in the shortest length, with a slightly longer raincoat in bright-blue silk parachute cloth. For Halston Sportswear. Rayon knit dress, about $144; raincoat, about $170. March at Bergdorf Goodman; John Wanamaker; all Halston Boutiques. Jewelry, Elsa Peretti of Tiffany. . . . Opposite page, left, from* **Donna Karan** *and* **Louis Dell'Olio** *for* **Anne Klein & Co.,** *a more "classic look—soft-pleated, tweedy silk/wool pants that taper down to the ankles, easy-fitting, easy-moving. And, the perfect crew sweater that "sits" at the waist—a new look in knitting that's crisper, neater. Pants, about $200; rayon/acrylic knit sweater, about $130. Bergdorf Goodman; Montaldo's; Rich's; Higbee's; Dayton's; Sakowitz. . . . Right, from* **Joan Vass,** *her full, soft bloomers in blue linen with an eggshell chenille knit pullover —a top that's a little more "sweater-y," but still flatter, more refined. Bloomers, about $140; cotton/acrylic sweater, about $240. To order at Saks Fifth Avenue. Also at John Wanamaker; The Twenty-Four Collection, Miami; Hattie, Birmingham MI; Neiman-Marcus. Fashion details, additional stores, see next to last pages.*

Arthur Elgort

MORE CONTRAST
MORE CHOICE

THE NEW YORK COLLECTIONS

Different options, in different pants, in new tops. . . Left, **Ralph Lauren's** *white linen "pants suit"—walking shorts, cuffed to the knee, and his newest jacket, short-sleeved, very fitted. Jacket, about $290; shorts, $98. Henri Bendel; Polo/Ralph Lauren Shop, Washington, DC; Rich's; Neiman-Marcus; Polo Store, Phoenix; I. Magnin. . . . Opposite,* **Mary McFadden's** *coat and pants suit—a pale-green silk/linen coat, stitched in brown with a lavender silk lining, pale-green pants. And, one of the season's more special tops—a key piece on its own: her brilliant diagonally striped silk crêpe de Chine blouse, draped, wrapped at the hip. Coat, about $700; pants, about $460; blouse, about $600. Special order at Martha; Neiman-Marcus; I. Magnin. Fashion details, additional stores,* *see next to last pages.*

MORE CONTRAST
MORE CHOICE

THE NEW YORK COLLECTIONS

Arthur Elgort

MORE CONTRAST
MORE CHOICE

Where you see the difference—fast—in the variety of new proportions. For example, right, **Zoran's** *very small, very narrow grey wool gabardine pull-on skirt (about $150) with his slightly outsized ivory gabardine top—loose, simple as a T-shirt, and as easy to wear (about $240). Henri Bendel; Saks-Jandel; Ultimo, Chicago; Maxfield Bleu, Los Angeles. . . . At the other end of the scale—* **Kasper's** *appealing "take" on a pyjama, opposite. A small blue-and-white cotton sweater/jacket . . . short, body-close, barely more than a vest. Over long, very loose, very easy white pants in acetate/rayon. About $240. Kasper for Joan Leslie. Lord & Taylor; Hutzler's; Lillie Rubin-South & West; Balliet's; Frost Bros. Accessories, next to last pages.*

Arthur Elgort

THE NEW YORK COLLECTIONS

MORE CONTRAST
MORE CHOICE

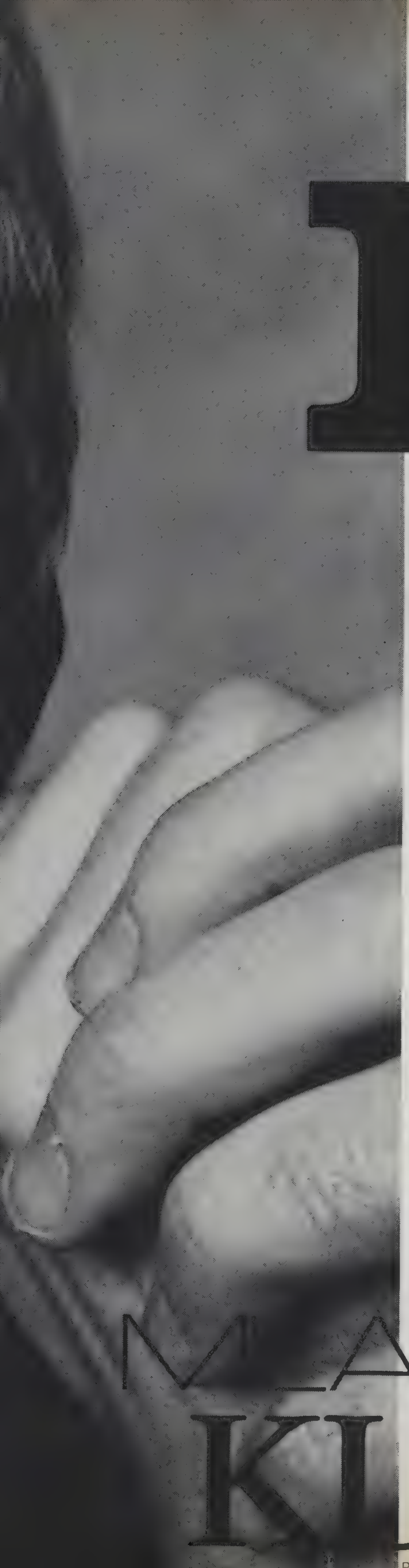
*One of the most attractive, most modern looks of the season—***Zoran's***—right. For its purity; its clean, uncluttered line. . .the versatility of the pieces! A long, no-buttons, cashmere-and-silk cardigan (about $320); a T-shirt of silk crêpe de Chine (about $140); and slim wool gabardine pants that pull on, taper just above the ankle (about $180). All the same creamy ivory tone. Saks Fifth Avenue, NYC; Saks-Jandel; The Front Room, New Orleans; Linda Dresner; Ultimo, Chicago; Lina Lee, Beverly Hills. . . .The coat of the season: a raincoat! One of the best, opposite,***Calvin Klein's** *dashing taupe cotton poplin, with a fly-front closing, raglan sleeves. About $280. More dash: it's worn over Calvin's looser ankle-cropped, pull-on pants . . . a newer proportion. In taupe wool gabardine. About $136. In March at Bloomingdale's; John Wanamaker; Kaufmann's; Saks-Jandel; Rich's; Balliet's. Accessories, additional stores, last pages.*

ONE CONTRAST ONE LOOK

The widest range, the sharpest contrasts of the season: in looks for evening. Stephen Burrows' way, opposite, spotlights the news—big blouson (the key shape) jacket over a wrap-camisole jumpsuit that hugs the knees, focuses on the legs—all bright pink silk/satin with handpainted penguins. Jacket, about $910. Jumpsuit, about $650. For Pat Tennant: Henri Bendel, John Wanamaker; Loretta Blum, Dallas; Sabrina Boutique, Houston; Giorgio, Beverly Hills. A more romantic option for "bare and leggy," right: Bill Blass's dress of—ruffled!—silk georgette, a one-shoulder navy top satin-sashed over a cascading pink skirt. Bill Blass Ltd. About $950. To order at Saks Fifth Avenue. Also at Maison Blanche; Bonwit Teller, Chicago; Neusteters; Neiman-Marcus. Details, next to last pages.

PEOPLE ARE TALKING ABOUT...

BY CATHLEEN MEDWICK



A startling new voice in world literature... his extraordinary fiction, *The Book of Laughter and Forgetting* ...exploding secrets of love, sex, power...the politics of oblivion

MILAN KUNDERA

Penn

Milan Kundera is a man who keeps notebooks. He is afraid of forgetting things. What he is particularly afraid of forgetting, and losing, is his past. Kundera is a dissident Czech writer who for the past five years has lived in exile in Paris. There, in 1979, he published his most recent and remarkable work of fiction, *The Book of Laughter and Forgetting* (Knopf)—an ironic, playful, angry, lyrical work lamenting the fate of Czechoslovakia, and laughing at its rulers' talent for oblivion. The Czech government, having already removed his other books from the libraries, responded by promptly revoking his citizenship, sweeping away even the phantom presence of Milan Kundera. Though he was one of his country's most celebrated writers and a major influence on the Czech New Wave in film, the rulers of Czechoslovakia firmly and systematically forgot him. But he has not forgotten them.

"The struggle of man against power is the struggle of memory against forgetting"—that statement is on the first page of Kundera's book, and inherent in every page. A woman, straining to remember her dead husband, a dissident who was persecuted into exile, stages an elaborate plan to retrieve her love letters, while bits of the past chip away from her memory like brittle old paper. She tries to reconstruct their vacations together; she tries to reconstruct her husband's face by superimposing its image, feature by feature, on the faces of other men. Nothing works. She is an exile from her past. A Communist dignitary posing for an official photograph lends his cap to a powerful comrade; years later, the cap-lender falls into disfavor. His name is removed from all records of the event. His figure is airbrushed out of the photographs and all that remains of him is his cap. Strange fates, but not uncommon, the author tells us; and not unlike his own.

Exile is not a state of grace, and Kundera, unlike some other dissidents, does not relish it. He refuses, in some essential way, to leave *(Continued on page 330)*

PEOPLE ARE TALKING ABOUT...

CATHY MORIARTY

BY AMY GROSS

The camera, when it finds Cathy Moriarty in *Raging Bull*—Martin Scorsese's stunning movie—falls instantly in love with her. It has been prowling through tenements, tracking 'forties gangster types in dreary black-and-white. And then it spots this girl Vickie, who's like a flower growing out of a crack in the sidewalk. A precocious fifteen-year-old sunbathing at a Bronx pool, she's a young Juno—statuesque, platinum blond, her head tilted back like a golden bowl filling with sun.

The camera can't believe its eye. It hovers over her, stricken, seeing her as Jake La Motta sees her. Jake, played by one of our best actors, Robert De Niro, is a prize fighter who is pure brute force, innocent of reason: the raging bull. For him, the girl is a red cape, obsessing, a fantasy sexual prize. She's cool and hot, sullen and playful, elusive, magnetizing.

It makes for quite a debut, this introduction to Cathy Moriarty. The critics are as taken with her as Jake was with Vickie, singling her out as a major find, as a natural. (Moriarty had never acted before, was working as a receptionist in New York's garment district when she was cast in the role.)

In the 'forties, given this kind of enthusiastic response, Moriarty would have been snapped up by a studio and launched on a star-making course. Now, stubbornly independent ("I'm like a bull," she says), she is holding out for serious parts. A few weeks ago, she waitressed to earn some money.

No complaints. This is exactly the way she likes things—the hard way. Anything that comes on a silver platter, she says, you end up paying for in the long run. The hard way, you know it's yours; you've made it yours.

Her voice is deep and raw, and her Bronx accent slices angles off her vowels. The cool she showed as Vickie is her own, a light veil over a deep streak of sincerity. She is somewhere between very young and very old. Facing her twentieth birthday, she is worrying that maybe she grew up too fast. She was not one of your home-by-eleven-o'clock-curfew girls, she says. She's very close to her family (Irish-born parents, seven siblings of which she is the third.), but she was certainly its black sheep, she says, No, not even sheep. *Goat.* She started working at fourteen because she didn't want to be a little girl—the little girls, she noticed, weren't having any fun. No, she didn't hate school, she just didn't have the time for it.

Somewhere along the line she picked up a street-tough sense of pride. On her way to meet Scorsese and De Niro for the first time, for instance, she was thinking, "If these people have an *attitude,* like they think they're better than me, I'm going to tell 'em. . . ." But the meeting went fine. For the next three months they met and read scenes together. It was like taking private acting lessons from De Niro ("He'll hear I said that and come charge me," she says with her half-smile).

What she learned from De Niro was that acting natural isn't the point. "First you become the person, then you act natural about it." Without any promises that she'd get the part, she quit her job. She was taking a big chance, wasn't she? "I was learning, I was having fun. Sometimes I wouldn't hear from Bobby or Marty for a couple of weeks, and I'd think, maybe this was a dream and I just woke up." But it worked out, and even if it hadn't, if you try hard for something, something will come out of it, she thinks. You've got to try things. Worse comes to worst, what are they going to do? Laugh at you?

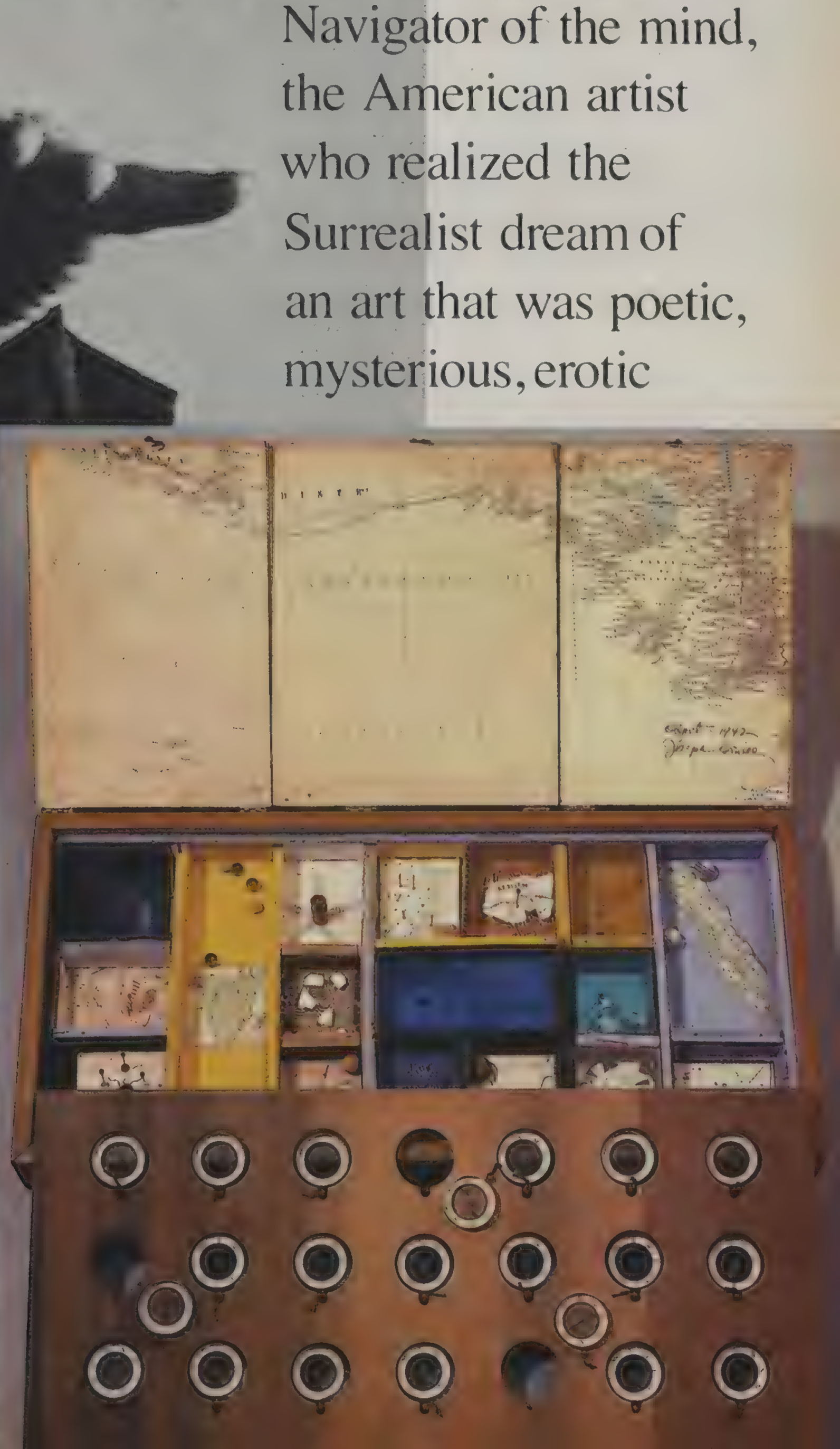
A cool, hot beauty, a sensation her first time before a camera —she's the surprise discovery of *Raging Bull,* a stunner of a movie

Avedon

JOSEPH

ORNELL

Navigator of the mind,
the American artist
who realized the
Surrealist dream of
an art that was poetic,
mysterious, erotic



Joseph Cornell (left) and one of his evocative constructions (right) in which ordinary objects are set like jewels to dazzle the eye, delight the mind: "Roses des Vents," 1942-53; Museum of Modern Art in New York, Mr. and Mrs. Gerald Murphy Fund.

Hans Namuth

Joseph Cornell's boxed fantasies of an eternal childhood collage together fragments of desire, memory, and nostalgia

BY CARTER RATCLIFF

Once upon a time, during Christmas vacation, Joseph Cornell told his sister Elizabeth that he had been studying astronomy at school. Infinity frightened him, he said, and that fear never went away. Cornell suffered all his life from spiritual agoraphobia, a sense of standing on the brink of free fall into nothingness. His days and nights, his long hours of work and his restless dreams, were a pilgrimage in search of an iconography to fill the vacuum he felt around him.

Inevitably, Cornell was a stargazer. The constellations Andromeda and Cassiopeia wheel into his art at frequent, stately intervals. And he looked to those other stars—Hedy Lamarr, Lauren Bacall—who command the glowing vastness of the movie screen. The caterpillar told Alice that one side of the mushroom would turn her into a giant, the other would make her shrink. Cornell fed his art from the shrinking side. His small, glass-fronted boxes are miniature museums where symbols, from watch springs to dolls' heads, meet and reverberate and fill the imagination with a universe of meaning. Distilling the infinite to an essence, Cornell learned to live with it on intimate terms.

Long before he died in 1972, Joseph Cornell's place among his fellow artists was secure. And a cadre of devotees—collectors, curators, critics—has tended his reputation with care. Even to his admirers, Cornell seems a special case, an eccentric whose art is sustained by a spirit of independence as delicate as it is fierce. In fact, Cornell may have been too well loved for the fragile, secretive nature of his imagery. He deals in the mysterious, to be sure, but on a scale that has come to look heroic. When the magic works, his boxes gather into their interiors a vastness that belongs to the American sublime—to those paintings whose waves of color envelop the eye, and to those sculptures that address us with the authority of buildings.

The current retrospective of Cornell's career, organized for The Museum of Modern Art in New York City by Kynaston McShine and traveling abroad before returning to Chicago next year, puts this artist in the mainstream of our culture. He is part of a deep and persistent surge of the imagination that flows through the visionary painting of Albert Ryder, Georgia O'Keeffe, and Arthur Dove, then on to the monumental canvases and sculptures of the postwar New York School. Cornell has literary ancestors, as well—Poe, Hawthorne, Thoreau. His world of swans and ballerinas and snow maidens never lacks for shadows. Like Emily Dickinson, Cornell has roots deep in the fate-haunted psyche of early America.

During that confessional Christmas vacation, when the future artist owned up to the terrors of astronomy, his family was comfortably settled in Douglaston, New York, a village on Long Island. Cornell's father had died several years before, leaving substantial debts. Soon the family—Cornell's mother, his two sisters and his invalid brother, Robert—would move away. And they would move again, several times, always to a more modest house. Joseph attended the Phillips Academy, at Andover, with the help of his late father's employer, a textile manufacturer named George E. Kunhardt. In 1921, Cornell got a job selling woolen goods for a Manhattan shop run by William Whitman, another of his father's friends.

Not yet an artist, Cornell already was possessed by those collectors' instincts that would propel his art to an encyclopedic inclusiveness. Soon after he left school, the weight of ephemera began to accumulate—ballet programs, magazine illustrations, toys, and other feeling-charged items from five-and-dime stores. The value of this "loot," as Cornell called it, was all in the eye of his imagination. He could afford nothing expensive. Most of his earnings went to help support his family. The 1930s brought disaster and a first measure of freedom. First came disaster, the Great Depression. Cornell lost his job at Whitman's.

He was out of work until 1934, when the Traphagen Studio in Manhattan hired him as a textile designer. Cornell lived then and for the rest of his life in a small frame house on Utopia Parkway in Flushing, Queens. His sisters had married and moved away, leaving him with his mother and the invalid Robert. Cornell was intensely devoted to them both—all his works were shown first to Robert—yet he often felt imprisoned on Utopia Parkway, especially during the three years when he *(Continued on page 331)*

Joseph Cornell (left, above), in his isolated house/studio on Utopia Parkway in NYC's Borough of Queens; right, a Cornell masterpiece: "Medici Prince" incorporating a reproduction of "Portrait of a Young Noble," a painting by Italian Renaissance master Moroni, pays homage to the lost innocence of boyhood, the fading elegance of the past. Collection Mr. and Mrs. Joseph R. Shapiro, Oak Park IL.

Your medical option: Second Opi

EDITOR'S NOTE: *No matter how excellent your physician, there are times when you should not be afraid to ask for a consultation with a second doctor. To help you make this decision, in his new book "Second Opinion" (The Linden Press/Simon & Schuster), Isadore Rosenfeld, M.D., distinguished specialist in internal medicine and cardiology and clinical professor of medicine at New York Hospital-Cornell Medical Center, describes up-to-date medical thinking in twenty-six health areas. Here, in an excerpt, Dr. Rosenfeld tells the times when and the reasons why you should decide to ask for extra advice, with examples of ten common help-needed situations.*

BY ISADORE ROSENFELD, M.D.

No matter how devoted you are to your doctor or how much you dislike antagonizing him, you owe it to yourself to consult with another expert when you are ill and not responding to treatment, or when you are presented with a diagnosis, prognosis or recommendation that may drastically alter the course of your life.

YOU MAY HAVE SEVERAL OPTIONS ABOUT WHICH YOU MAY NOT BE TOLD

Your doctor usually has several alternatives at his disposal to treat most conditions. One may be better, more convenient or more appropriate for you than another. You should know—or be made aware of—all these options when you are sick, and you should be able to discuss them freely with your physician. Unfortunately, either because they are too busy, or don't believe that it's really any of your business, some doctors don't tell you that you have any choice at all, or what it is. That attitude is not in your best interest, nor is it likely to result in optimal medical care for you.

ONE OPINION MAY BE ENOUGH (OR ALL YOU ARE ABLE TO GET)

I'm not for a moment suggesting that a second opinion is *always* necessary. You needn't see another doctor for something trivial like a cold, muscle spasm or a mild tension headache. As a matter of fact, you may not want a consultation even when you are seriously sick, as long as the diagnosis is obvious, the treatment seems straightforward and, most important, you are getting better. Finally, some life-threatening emergencies do not allow the luxury of time for another opinion. When you are in shock from hemorrhage, and the bleeding must be stopped immediately, you can't wait for a consultant to get dressed and come over "in the fullness of time."

WHEN THE VERDICT SURPRISES YOU

But for the many situations or diseases that may require major surgery (heart valves, coronary bypasses, aneurysms), that may be out of control despite treatment (diabetes, chronic backache due to a disc somewhere in your spine), that may impair the quality of your life (arthritis, impotence, infertility, stroke, serious emotional disorders) or that may affect its duration (cancer, advanced arteriosclerosis), you should ask for another opinion. For example, you consult your doctor for what you always thought was a little "indigestion" and he ends up telling you something that worries and alarms you, like "your electrocardigram is very abnormal. You may need cardiac surgery. You'll have to come to the hospital for an angiogram." Or, after a routine checkup, you hear "I'm sorry, but there is a suspicious lump in your breast which may be malignant. We'd better get a biopsy."

You suddenly find yourself on the conveyor belt of medicine, carried along into a future over which you no longer have any control. Your life is threatened and your key concern now is "What are my options?"

THE SYSTEM AND THE INDIVIDUAL PATIENT

We are justifiably proud of the excellent doctors, hospitals and medical care available in the United States. These stem from our research capacity, technological skill and system of medical education. But high national standards are not always reflected in the kind of care an individual patient receives from any one doctor for a specific illness. Correct diagnosis and treatment depend on your physician's awareness of the latest medical findings relevant to *your* specific problem.

Every physician has a hard time keeping up with all there is to know—that's why we specialize and perhaps *overspecialize.* Furthermore, doctors are busy, are chronically overworked and

Ten times when you should consult a second doctor

You probably wouldn't need much persuading to ask for a second opinion if you were very sick and not responding to treatment, or if your doctor gave you some news that, if true, might completely change the course of your life. But would you know enough to ask for a second opinion in the following hypothetical situations? (See opposite page for Dr. Rosenfeld's suggestions for alternatives in diagnosis, therapy, or outlook in these cases.)

1. You have noted some recurrent vaginal bleeding. A careful exam fails to reveal the cause, so your doctor recommends that you may as well have your uterus removed to "be done with it."

2. You are chronically nervous and tired. Your doctor cannot find a physical basis for your complaints. You consult a diet specialist, who diagnoses hypoglycemia.

3. You have cramps in your leg at night and your feet are always cold. You're told that it must be due to poor circulation.

4. You are a woman in your thirties and know that everyone considers you a "complainer." Among your problems are migraine headaches, vague chest pains and an irregular heartbeat. Your doctor has never come up with any important abnormalities, and your chest X ray and ECG are also normal. He suggests that you see a psychologist or psychiatrist.

5. Your chronic fatigue and lassitude are said to result from low blood pressure, for which you're given treatment.

6. You are told you have cancer of the ovary and that it is too late for surgery because the malignancy has already spread.

7. You have a "chronic" bad back. A complete work-up shows it to be due to a disc, and surgery is recommended.

8. Because you smoke too much, you have been going for a chest X ray every year. Now you read that the American Cancer Society says that it is no longer necessary as long as you feel well. You plan to follow that advice.

9. You have a "spastic colon," with recurrent diarrhea, especially when you are nervous. You are told that your best bet is to see a psychiatrist.

10. A lump has been found in your breast. The surgeon asks for your permission in advance to do whatever is necessary at the time of the biopsy, depending on what he finds.

nion

A doctor tells you when to ask for extra input

usually have too many sick patients to look after. There simply isn't the time to attend all important conferences where critical new information about the management of your particular disease may be disseminated. And reading the medical literature conscientiously at home may not be enough either. The lapse between the time an important discovery is made and when it is reported in the professional journals is often as long as a year or more. So, when you are in a difficult medical situation and don't ask for a second opinion, you may be depriving yourself of the benefits of American medicine.

ALL MEN (AND DOCTORS) ARE NOT CREATED EQUAL

You may occasionally find yourself in a critical medical situation in which the proper decision requires not only up-to-date knowledge and technology, but particularly good judgment and experience as well. A famous surgeon once said he could teach any student *how* to perform an operation in weeks—to learn *when* to do it usually takes years. There is a wide spectrum of such skill, training, judgment and experience within the medical profession. Most patients either are not aware of this reality or fail to act on it. Unless they do, accepting the first decision that comes along as final and binding may sometimes result in tragedy.

LOYALTY OR THE FEAR OF RETRIBUTION?

Why, then, despite the fact that some physicians know more than others, or have better training, judgment and experience, do so many patients still hesitate to ask for a second opinion when it is really needed? Fear. They pretend that it is because of affection or personal loyalty to the doctor. "I wouldn't want to offend (insult, hurt, anger) him," is how they rationalize it—and what they probably believe. The truth, in most cases, is that they don't want to lose his good will. They want to be sure that the next time they are sick, they won't get the cold shoulder instead of immediate attention.

This fear of "retribution" is sometimes, but not always, justified. There are many doctors (usually the better ones) who welcome requests for consultations and, in fact, often initiate the process themselves, especially when they are faced with a complicated problem or things aren't going *(Continued on page 319)*

Dr. Rosenfeld's reasons for a second opinion in the ten cases opposite

1 There are circumstances under which the uterus should definitely not be removed, one of which is *unexplained* vaginal bleeding. Such bleeding, if not due to tumor, is probably the result of a hormonal imbalance. This is often resistant to treatment, taxing the ingenuity and patience of the gynecologist, who, in frustration, may recommend that you have a hysterectomy. That is bad medical practice and equally bad advice.

2 Hypoglycemia is probably the most overdiagnosed "non-disease" there is. If you are told that that is what you have, ask for a second opinion from an endocrinologist. But if the low-sugar diet helps, follow it anyway.

True hypoglycemia may occur in liver disease, among alcoholics, after surgical removal of large portions of the stomach, and in diabetics taking insulin. It may also be associated with the use of certain medications and, in rare cases, with insulin-producing tumors.

3 Pain, weakness, cramps, numbness, tingling or coldness of the extremities, all can be due to many different causes only a minority of which reflect problems of blood flow. The long list of noncirculatory disorders that may result in these symptoms includes arthritis (of the limbs themselves or of the spine), other diseases that affect the nerves, making them irritable or interfering with their function (diabetes, syphilis), some medication you are taking (such as diuretics), and muscular injury, strain or spasm.

4 A recently recognized common cardiac disorder involving the mitral valve (floppy valve), is now believed to account for many of the symptoms we used to attribute to "nerves," especially in young women. Make sure you don't have it before you sign up with a psychiatrist.

In the vast majority of cases, such a valve neither interferes with normal heart function, nor reduces life expectancy. In a certain number of cases, however, it is associated with symptoms that we used to consider "neurotic"—as, for example, unexplained "atypical" chest pain, palpitations, migraine headaches and fainting for no apparent reason.

5 *Low blood pressure is rarely abnormal or a disease.* (That obviously does not refer to the low blood pressure [hypotension] of shock or the drop that sometimes occurs in the course of a severe heart attack.) Those people with underfunction of the thyroid gland or Addison's disease have low pressures, but then it is not a disease—only a symptom of another disorder. If you don't have another such condition, and your pressure is low, *leave it alone.*

6 With ovarian malignancy, the best chance lies in complete surgical removal. Even if the tumor has spread elsewhere in the body, the surgeon should still remove as much of it as possible. Ask for a second opinion if you are advised that, because the tumor has spread, it is too late to operate. The mainstay of subsequent treatment is combined chemotherapy and radiation although, unfortunately, ovarian cancers are not often sensitive to radiation.

7 The surgical approach to a displaced disc is to remove it. But in recent years, an alternative to this procedure has been introduced: it involves the injection of a material called chymopapain into the disc space. Chymopapain is an enzyme that digests protein. When injected into the damaged disc, it dissolves some of it, thus reducing the pressure on the nerve roots responsible for the pain and weakness. Use of chymopapain is permitted in only two states in America at the present time, although it has remained a routine alternative to surgery in other countries. The reasons for the ban in most of the United States relate to sensitivity reactions reported after the injection of the substance. Its advocates—and there are many—say that new purification techniques have eliminated these adverse effects.

8 The only hope for successful treatment of lung cancer lies in early detection. Those at highest risk are smokers of more than one pack a day and certain industrial workers. The recommendation of the American Cancer Society notwithstanding, I advise annual chest X rays for such persons. Early detection and removal may result in a 25 to 35 percent survival for five years, and even a complete cure in some cases. Elimination of tobacco from our society would significantly reduce the incidence of this dreaded affliction.

9 Most patients are relieved when told that all they have is an "irritable bowel" (synonyms are "nervous stomach" and "spastic colitis"), and not cancer. But given this diagnosis, both you and your doctor may now conclude that your trouble stems from your personality "type." While it is true that tension may aggravate a "nervous" bowel, there are many people who have an irritable bowel despite their apparent ability to cope adequately with their problems. The increase in the incidence of this disorder in the United States seems to parallel our greater consumption of refined sugar since 1900; it is most frequently seen in countries where the diet is similar to our own, and eating bran helps the situation a great deal, no matter what the personality pattern happens to be.

10 If a breast biopsy reveals a malignancy, you have two alternatives with regard to the next step. The first—and the one that I usually recommend—is to request the surgeon *not* to proceed with the operation. The next day you, your husband and your surgeon can discuss the nature of the surgical approach that he proposes. That may be a good time to get a second opinion. The disadvantage of this approach is that you end up with two operations (and two anesthetics) instead of one. Some women prefer to settle it all beforehand. Whichever course you choose, your consent to surgery should be fully informed. Aside from giving you some time to think it over, delaying your final decision has other advantages. The analysis of the tissue removed is more accurate when studied with conventional staining techniques than in the frozen section done at the time of biopsy while the surgeon waits with scalpel poised; also, a malignant tumor can be more accurately "staged"—that is, the extent and degree of its spread can be more carefully assessed. If it is determined, after such careful work-up, that other sites are already involved, there is much less reason to do extensive local surgery in the breast.

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THE

Casa Palapa," the year-round house designed for Minnie and Dru Montagu by Mexican architect Marco Aldaco and built by Dominican workmen, takes full advantage of its ideal setting—climate (temperatures hover between 70 and 80 degrees), the cooling breezes, the lack of mosquitoes, the abundant greenery, magnificent sea scapes—to invite the outdoors in at every opportunity. The house gets its name from the Mexican word for a large open, umbrella-shaped structure ringed with pillars and thatch-roofed. The living room, *right,* the dining room, and the guesthouse are "palapas." The rest of the house—the master bedroom, library, sitting room, nursery—are in a separate structure joined by thatch-roofed terraces.

Life at "Casa Palapa" is casual, sun-filled. And surprising. Because here, in a typically tropical resort, the Montagus have transposed many of the best traditions of hospitality and family life from their native England, a particularly attractive mixture of cultures and pleasures. There are frequent *(Continued on page 324)*

The outdoor living room "palapa," right, with furniture made by local Dominican craftsmen, covered in hand-woven cottons found in the mountains of Mexico, reflecting the style of the house. This page, above: Minnie and Dru Montagu in the living room of "Casa Palapa"; bottom: side view of living room looking out on the well-tended lawn, the palm trees, the horizon-stretching expanse of sea.

Karen Radkai

OPEN LIFE

"Casa Palapa" – Dru and Minnie Montagu's tropical retreat – a bit of England on the verdant island of Santo Domingo

THE OPEN LIFE

In "Casa Palapa," the best of two cultures: on a Spanish-speaking island a Mexican house —with a beautiful "English" lawn and gardens

Dru Montagu, left, photographs his two-year-old daughter, Kyra, with Archie, the family's wire-haired dachshund, nearby on the lush green lawn. This page, top: Lunch on the terrace, cooled by sea breezes, is always a bountiful offering of foods from the island—grilled river-shrimp, salads of huge juicy tomatoes, cucumbers, hearts of palm, tiny flavorful eggplants, home-baked bread and palmier cookies, all kinds of fresh fruits—papayas, figs, sugar apples, mangoes, kumquats, chinolas—some made into sorbets (passion fruit sorbet is a specialty here). To drink: pitcherfuls of sangria. Middle: Minnie in the spacious kitchen, kept cool by a ceiling fan. Bottom: the dining room is in the second "palapa," has a large square wooden table, made locally, that can seat twelve. Minnie says: "I never have more than twelve because I like dinner to be seated and served, never buffet, and I like to be able to talk with everyone."

Karen Radkai

A house of enormous comfort and charm—where everyone gets the best—guests are treated like family, family like guests

Drogo (1), the youngest Montagu, against a sea of pillows, in his parents' bedroom. 2. A Montagu family gathering: Kyra with Dru's second daughter, Doon, Dru, Minnie with Drogo, and Minnie's mother. 3.Kyra splashing in a bubble bath in the master bathroom. "I love tubs, I'm not a shower fanatic," Minnie says, "and at night when the moonlight shines in through the large window and paints the bath water the effect is really fantastic." On the wide shelf surrounding the tub: large pots of plumbago, framed photos, many taken by Dru. "I put them there because I like to look at them while I'm bathing," Minnie says. "Flowers and plants, indoors and outdoors, are a very important part of our lives here; and I teach my children, as young as they are, to have respect for all growing things."

Karen Radkai

Stairway leads down from the terrace at top of the house (4), "where we have intimate lunches—there's room for no more than four people." 5. Overview of the house, with the two open "palapas," left, solid structure containing bedrooms, sitting room, kitchen, on right. 6. Minnie with Kyra on beach below the house.

THE OPEN LIFE

Fundamental to good looks
that can face anything,
from a cloudburst to the light
of day: hair with the style
cut in, skin whose glow comes
from care. A consideration
if your skin is dry.
Bonne Bell's new-formula
Ten-O-Six Light for gentle,
thorough, moisturizing cleansing.
Hair, these eight pages,
John Sahag; makeup here,
Joey Mills. Ultrasuede blouson,
jacket by Halston Sportswear.
Fashion details, last pages.

BEAUTY: THE

Denis Pie

The most modern approach to makeup and hair is what makes a woman look good, be comfortable, and feel attractive. Without feeling extreme. These good looks have to happen fast—and last!—because women today just won't stand still very long. Here, the means

NEW REALITY

Reality: A woman uses makeup. Who she is and what she does make it a matter of degree. Because looking good never hurt anyone's standing, the idea becomes fast efforts, long-lasting effects. Here, time-saving, low-maintenance makeup and hair tips from the pros. To remember: Your system, like your looks, is individual. What you want is "finish," a face you can put on, walk out the door and forget about . . . because you know you look good, and that's fine . . . because you've got other things on your mind.

Be an educated consumer; investigate the new cosmetics with very specific attributes and aims. The "prepping" eye bases that anchor eye makeup, oil blotters that prime skin for longer-lasting foundations, oil-control makeups, moisture-rich foundations, color washes and sheer glazes that "add health," "correctors" that adjust skin tone. This kind of "fine tuning" means a face that holds up all day.

From makeup artist Joey Mills, mouth color that lasts: "Use a natural, warm lipstick color, then highlight the center of the lower lip with very pale opaque or frosted lipstick, blending it in. This mimics lipgloss without being too shiny and without needing to be reapplied every five minutes." . . . Quick tips from makeup artist Paul Gobel: "Put your powder on with a velvety puff instead of brush—saves time as it mattes it more quickly. After making up your eyes but before doing your mascara, powder the eyelid to blend it in with the rest of your face. Use foundation with lots of yellow in it; it remains 'true' in most lights, blends well into the neck. Brush a little peach or soft rose blusher under the eye to take away the 'white,' reduce circles, 'pick up' the eye. Carry cotton-tip sticks in your purse for clean-up." . . . From Joey again: "At night, add a gilded powder to cheekbones and eyes; mix it into lipstick for wonderful shine."

NEW REALITY

THE MOST UNCOMPLICATED MAKEUP

You work hard. You look good. Not mutually exclusive but a bit of a trick. You don't want to get your system in a rut; you do want to keep updating the face you present to the world. Today, that can also mean simplifying,streamlining

In a sea of white,
or grey flannel, red makes
a statement—and throws
a little color on the face.
A face primed here
by Estée Lauder's new
Great American Desert Colors,
sheer enchantment:
Canyon Rose/Sierra Brown
eyes, Apricot Soufflé
cheeks, Rosy Apricot lips.
Makeup, Joey Mills;
manicure, Roseann Singleton
for Nails 'N Things, NYC.
Blouse, Saint Laurent
Rive Gauche.

Denis Piel

• You want hair that's easy, fast, pretty. (But not necessarily in that order. You're not one of the boys, and "pretty" is very important.) To all three ends, you need to invest time and money now for hair that holds up later. That's the freedom you're after: hair—and confidence—nothing can fluster. "If you have a good cut and good body, if you work *with* your hair, you're going to look better at 6:00 P.M. than you did at 9:00 A.M.," says Michael Gordon of NYC's Bumble & Bumble Salon. "If you fight texture, the ten minutes you spend 'fixing' the problem snowballs all day. If your hair texture doesn't work, change it. A texturizing—or body—perm, the acid-balanced variety in particular, almost 're-programs' your hair to be full of body. It's the best thing for low-maintenance hair that's happened in years."

Hairdresser John Sahag suggests: "If your hair becomes oily during the day, put talcum or baby powder on the roots, brush it through. It makes your hair 50 percent cleaner right away."

As for "night changes," Sahag says, "The woman with a real sense of occasion may want a dramatic change, but if your hair fits your personality, you can change from day pants to an evening dress and it still looks right."

NEW REALITY

HAIR AS EASY AS A UNIFORM

Nothing projects your self-image quite so quickly as your hair. Which is why you want to take the time and care to get it right. And get it down to a system: style you can slip into easily . . . pretty hair that stays that way without a fuss

It's not a woman's world anymore than it's a man's. But a woman usually can get away with a little more style. . . For even more of an edge, there's now the European Collagen Complex—two new skin improvers from Revlon: Exceptional Beauty Cream and Exceptional Beauty Lotion. Location, U.S. Army Training Center, Fort Dix. Makeup, Paul Gobel. Bill Blass jacket and skirt. Fashion details, next to last pages.

A standout blond, the result of a myriad of light shades working together—as nature does—to produce one perfect impression at the salon with Wella's Color Charm. L'Oréal's Maji-blond at home with Clairol's Nice 'n Easy shampoo-in color. Bill Blass dress. Flute champagne glasses from Tiffany. Makeup, Paul Gobel. Fashion details, see next to last pages.

● Less secrecy, more "sharing" of know-how between experts plus the reformulation of almost every leading haircolor product over the last three years (making possible a whole new world of more natural-looking shades)—all this means you are the beneficiary of haircolor that can be used in the same trouble-free, easy on-and-off way you use makeup. Take advantage of this progress—there's never been a better time to make a color switch from dark to light . . . to invest in a set of highlights (see page 77) that gives hair a look of health and vitality . . . to have fun with fantasy shades you know you want to live with only overnight. It's all there for the asking with a built-in bonus—intensive conditioners to protect *and* substantially improve hair texture.

Go to a top colorist today in search of a transformation for dull faded hair, and before a molecule of color is suggested, let alone applied, he'll examine the reasons for hair's rundown condition (an overdose of sun, blow drying, chemicals?). As Hans of New York's Elizabeth Arden Salon explains, "Once you know the problem, it's easy to correct, redepositing pigment in the hairshaft with a corrective tint to brighten, lighten, and/or impressively change color *and* condition hair in as little as five minutes, never more than twenty. It depends on hair's porosity. Or there are 'five-week' (semipermanent) rinses which coat shampooed hair, wet or dry (easy to rinse on at home, too) for fast, pretty effects."

Like more and more experienced colorists, Hans feels that the double processing method—natural color stripped out, another color introduced—is too damaging to hair's structure and recommends instead the "highlighting" route from dark to light. Lighter "lights" are introduced over a period of time, weeks or months; it's up to you how fast you want to go. This is not only better for hair health, it makes a "change of mind" easy to rectify.

NEW REALITY

HAIRCOLOR AS GOOD AS NEW

The best news in beauty concerns the biggest change you can make to your looks—with a change of hair color. Now it's easier, faster to do *and* to maintain. What's up to you: making the right choice—of color and method—for your life. Then it's a cinch to proceed . . .

WORKING COUPLES, WORKING OUT *It's a problem to all of us: how to find the time for you, for him, for exercise (three times a week, for thirty minutes—at least!). Exercising "à deux" is the best solution—togetherness also reinforces your workout (alone, you tend to work out below par) and adds to its pleasure . . . as Diane Leaver, left, director of the Lotte Berk Method studio, Bridgehampton, NY, and her husband, Gardner, discovered. Their fitness regimen: a nonstop thirty-minute plan, based on his-and-her needs by Lotte Berk Method owner and fitness expert Lydia Bach . . . beginning with: warm-ups (for limbering muscles, revving heart). Next, strengthening (he does chin-ups, she concentrates on spot work). Then, "problems": for her, it means a few minutes spent firming thighs, while*

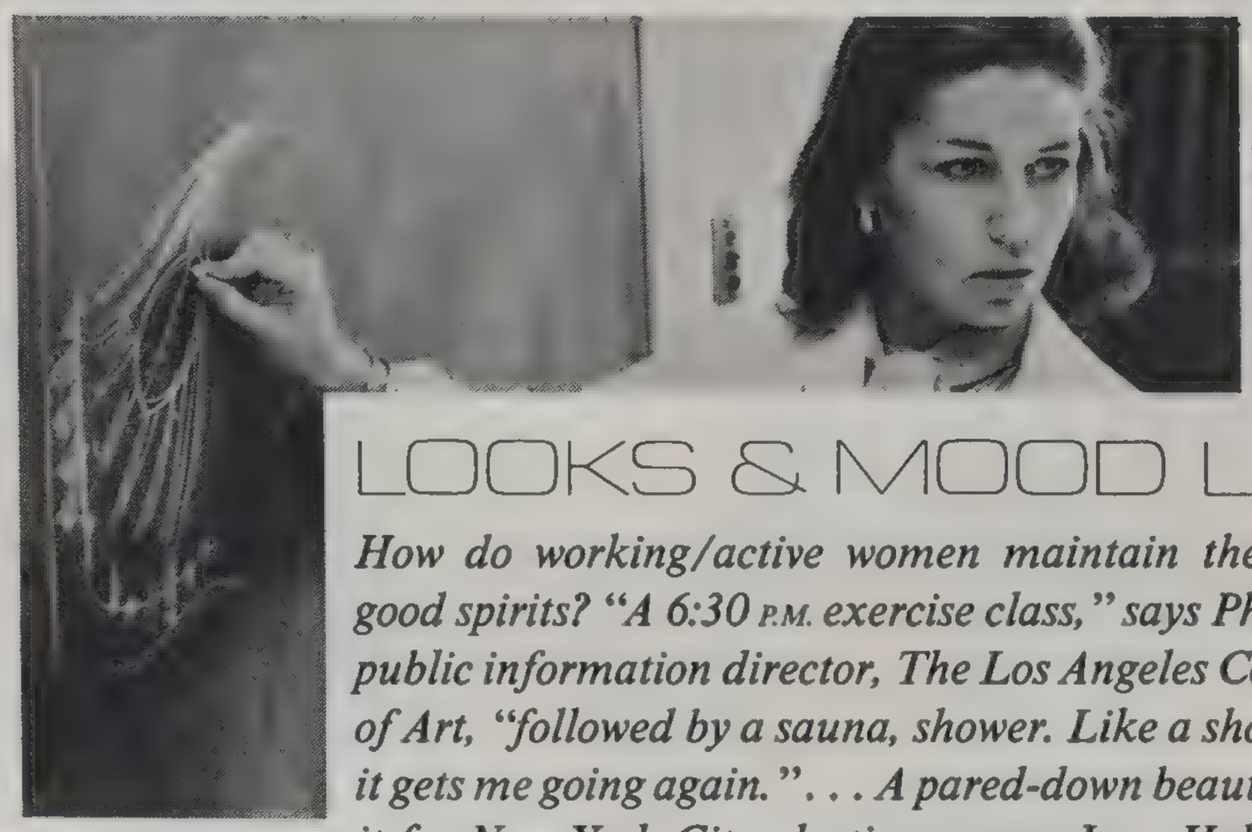
BEAUTY/THE NEW REALITY

SUPPORT

MENTAL VACATIONS Face it: we all live with stress today—with job pressure, crunches, overload. Which is not necessarily bad. Stress can be positive/negative. Positive when it goes in spurts, giving us impetus—energy! Negative when it lasts for too long. An underload—not enough stress—also can lead to boredom, fatigue, depression.

The problem is not one of stress but of coping, of learning how to juggle your time, to make decisions, and, having done that—to relax. "It's important that women learn to identify their tension," says Deborah Szekely, who runs The Golden Door and Rancho La Puerta spas. "The *type* of break you take is not as important as the fact you do something different from what you normally do all day."

Don't neglect personal time-outs, "do-nothing" time, catnapping—each of these "breaks" takes minutes but adds hours to anyone's life.



Jane Haher, M.D.—professor, mother, artist—relies on a simple, "no-nonsense" beauty routine to get her through fast-paced days.

LOOKS & MOOD LIFTS

How do working/active women maintain their good looks, good spirits? "A 6:30 P.M. exercise class," says Philippa Calnan, public information director, The Los Angeles County Museum of Art, "followed by a sauna, shower. Like a shot of adrenalin, it gets me going again." . . . A pared-down beauty regimen does it for New York City plastic surgeon Jane Haher, above, who not only has taken on roles as mother, wife, but also med-school professor and painter. Her routine: soap-and-water face washing, followed with cocoa-butter moisturizing; sunscreen, always, outdoors; Kenneth haircuts; minimal makeup. To compensate for the no nail-polish policy (not allowed in the O.R.), "I allow myself fragrance—I may be a doctor, but I'm a woman, too." . . . For Anne Schuebel, director Francis Ford Coppola's studio publicist, it's stay-proof lipstick—cover-up dabbed over lips to even skin tone; then lips defined, lined with flesh-toned pencil, filled in with gloss. "It won't mark teeth or run, looks natural—but finished." . . . Minis, says Bee Canterbury Lavery, chief of protocol for LA's Mayor Bradley. "I transfer everything I use into sample-size containers and carry them in a zippered purse, along with a mini toothbrush, toothpaste . . . life-savers, as I often go on to evening receptions before returning home."

EXECUTIVE POWER: HOW TO KEEP GOING

Too tired. Too busy. We all have excuses for foregoing exercise. Which is really self-defeating. Because, besides the good shape it gives to our bodies, exercise also gives us energy, reduces fatigue, wards off depression.
On the theory that reinforcement promotes positive action, here, how three women, all busy/active, organize exercise into their days, their lives. . . . "It's the toughest thing in the world for me to do," says advertising-agency owner Cathy Cash Spellman, who, by her own admission, is a sedentary type, and has tried the gym route and failed —because, among other things, "I can't call my time my own; clients, my family, and business come first." Cathy gets in ten minutes of Air Force exercises— "I can handle that." And walking fast. "Wherever I go, I walk like the wind". . . . For Coco Shean, Chemical Bank vice president, the three lunch hours she spends at the bank's executive gym are more than a healthful perk. "It's the only time I have to myself each week, and while I'm on the jogging machine, I organize my life for the next few days." Results: "better-looking skin, calmer nerves, more upper-body strength than I've ever had before." But, clearly the best benefit: "efficiency; I'm out of the office—punctually—by five o'clock each night, home to feed my baby by six." . . . Like a lot of women, actress Ann Arledge is thwarted by lack of discipline. Her solution: a rotating exercise system, that revolves around outdoor weekend sports in the country, studio workouts in town.

BEAUTY TRICK THAT KEEPS PAYING OFF Standing appointments, once a month, for: haircutting, waxing (you can shave minutes off shower/bath time if you don't have to pick up a razor), eyebrow arching (ditto, if you can avoid plucking), manicure/pedicure, facial. Not to forget: scheduling the next appointment while still there—it saves wads of time telephoning.

new reality fitness Do something physical every day. Don't aim for marathoning. Do aim for exercise you can handle on a daily basis. Only rule: Don't let it go by the board . . .

John Stember and Jay Ackerman

he does stretching (men are notoriously tight-muscled). Together, "zorbas," Lydia's special stretch/strengthen/endurance conditioning exercise, followed by abdominal work (key to good posture, alignment, less lower-back stress). Push-ups—standard ones for him, on a slant board if he's in shape; modified ones for her, with knees bent—for building upper arms (usually, a woman's weakest point). Aerobics—the "lifeblood" of exercise—for improving heart, increasing stamina, are done with a jump rope. The step-by-step workout, on page 141.

Looking good isn't superficial. It measures health, projects an image, is as much a career asset as an MBA. Worth an effort . . .

SYSTEMS

RESPONSIBLE HAIRSTYLING

It's a must for women who have to be able to count on their looks all the time, women like advertising executive Mary Wells Lawrence, philanthropist and author Brooke Astor, Broadway lyricist/performer Betty Comden, chairman of the board of The Washington Post Company, Katharine Graham, fashion designer Molly Parnis, actress Blythe Danner. A diverse group, but all women with a public presence . . . and never enough time. The hairdresser they depend on is Mary Farr, who's been with NYC's Kenneth Salon since 1958.

Says Ms. Farr, "My clients want to uncomplicate their lives. I show them the best, most efficient way of styling and caring for their hair—the shortcuts." Ms. Farr's most important shortcut of all is: an organized schedule of year-round maintenance. When good looks are part of the job, you don't think "color" or "cut" just before a board meeting or a speaking engagement out of town—a presentable image is as much a part of a professional image as knowing bottom-line figures.

Maintenance varies because Ms. Farr knows that hair problems differ: Haircutting when needed, usually every three to six weeks, but every week if necessary. Never suggesting a style change just because it's "trendy." Adjusting treatments, shampoos—even widths of streaks—to suit each client's type of hair. Anticipating clients' needs (colder weather may flatten hair, and mean body waving from September to March; a trip south may mean no cutting, so hair can be pulled back). Considerations like these can make all the difference to women who believe in basing their image on the continuity of their looks.

LOOKING GREAT IN LESS TIME

- One-stop beauty shopping. When you go to a professional shopper/consultant, you cut back on the time it takes to sample and "edit" cosmetics and treatment products. Shoppers do the legwork for you, pre-select what you need, help you wade through everything that's available.
- Seek out: services that come to your door—you'll save on energy, as well as on travel time; a single appointment can be squeezed into a tight schedule, several on a day off; e.g., Hair To Go, a complete at-home grooming service. (212) 586-3705.
- Good News! Top New York City services heading cross-country: Jean Louis David for hair. Makeup: Boyd's Madison Avenue and Beauty Checkers (first opening: Philadelphia), where you can learn how to apply cosmetics, cut down on mistakes, time-wasting "experiments."
- Less personal time means you need more salon-open hours. Look for: Sunday schedules—offered now at the Lotte Berk Method studios—for your convenience. Early A.M.s: Molly Barnes, who runs a California art gallery, stops by L.A.'s Vanity Inc. every morning before work to have eye makeup—only—applied professionally: "it gets me through a long day, looking good."
- Instead of using mascara, try dyeing your eyelashes—cuts down on daily applications. Putting on mascara accounts for most making-up time; for some, at least two to three minutes each morning.
- Fitness solution for businesswomen who travel, for any woman who can't slide an exercise class easily into her life: cassettes—with a player small enough to fit into overnighters, a pocket, a purse—of exercises to be done whenever you have a spare thirty minutes. Ask your teacher to make you a tape or ask to record a class. To mail order: Nickolaus cassettes for different body parts, in degrees of difficulty. Write: Nickolaus Exercise Studios, 295 Madison Ave., New York NY 10017.
- For out-of-towners in New York on business: body conditioning expert Barbara Pearlman will consult with you at your hotel, work out a program that aims at trouble spots, firming, reducing tension, stress; puts it all down on tape for you to take back home. (212) 628-3682.

new reality beauty It's a matter of grooming . . . of caring . . . of degree. It means paring down, seeking pro advice (workable trade-off: your money vs. your time)

EATING ON EXPENSE ACCOUNTS, ON THE RUN

How to find the time, avoid excesses, eat right—for more energy and controlled weight? Richard S. Rivlin, M.D. professor of medicine and chief of nutrition at Memorial Sloan-Kettering Cancer Center and The New York Hospital-Cornell Medical Center, recommends a realistic approach to nutrition and diet. . . . ***Breakfast: don't skip it!*** *Best: a combo of protein, carbohydrate, fat, fiber, and vitamins. Eating nothing may bring on a slump quickly. . . .* ***Lunching: at your desk, on the run.*** *If you take less than twenty minutes for a meal, you're eating too fast (and probably too much). When you can: take a break, change location. Find a place nearby to exercise, then lunch at your desk. Close your office door, forget the phone. Whatever you do, do eat lunch.* ***At a restaurant:*** *Ask for foods the way you want them, broiled, grilled; without butter, sauces. Be judicious about appetizers, bread and butter, dessert. Order a main course, plus salad. If you must have dessert, ask for fruit or a tiny portion. . . .* ***Energy: peaks and valleys.*** *We all have slump periods; for some of us, they hit late morning; for others, at four o'clock. Snacking can help—or be a habit, an excuse to overindulge. Resist—instead, take a break. If you really do need a boost, snack appropriately: fruit, a glass of skim milk. . . .* ***When your "day" continues.*** *Instead of cocktails, meet for breakfast. When you can't: skip alcohol, order juice or soda; eat lightly.*

The character of evening dressing, **Ralph Lauren's** way: Lesley-Anne Down in his double-breasted, beautifully tailored, and totally softened, jacket in white silk crêpe de Chine—slightly oversized, very slide-y. And worn for maximum impact over the narrowest black silk crêpe de Chine ankle-length pants. Jacket, about $298; pants, about $238. Late February at Bloomingdale's; Hudson Bay Trading Company, Hilton Head Island SC; Polo/Ralph Lauren, Dallas. Ring, Elsa Peretti of Tiffany. These four pages: hair, Serge Martin; makeup, Alberto Fava. Fashion details, last pages.

Star Attractions...

LESLEY-ANNE DOWN... *the*

ravishing young English actress who has gone all the way from playing the demure Edwardian heroine—on everybody's favorite television series, "Upstairs, Downstairs"—to playing the real-life role of one the screen's most seductive and in-demand new stars. . . . And three of the season's most distinctive—most seductive—ways to be dressed for evening. The contrasts you see in clothes for day apply at night. The difference: in the glamour—whether it's obvious, or low-key, perfectly understated. On these four pages, a look at both sides . . .

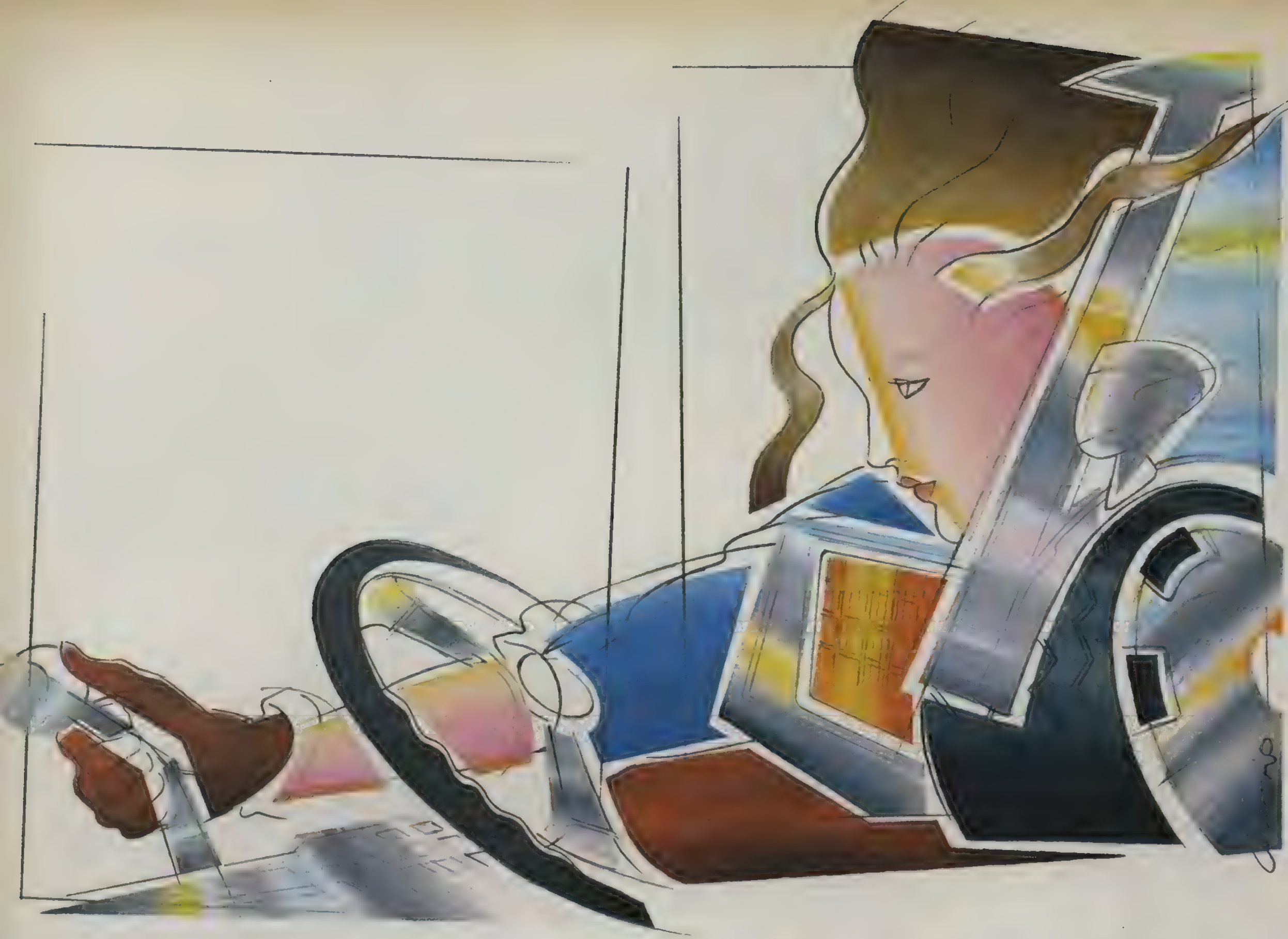
Stan Malinowski

LESLEY-ANNE DOWN

Star Attractions...

To the legions of "Upstairs, Downstairs" fans, Lesley-Anne Down will always be Georgina—shy, aristocratic, gentle of voice and manner. To anyone who goes to the movies with any regularity, her "character" has been far different of late: well on the other side of innocent. From the first role, in one of public television's most popular series, came "instant" recognition after years of modeling and acting. Nothing succeeds like successful television and what followed—roles opposite Peter Sellers in "The Pink Panther Strikes Again" and in "A Little Night Music"—launched her "adult movie career." What followed as well, a growing style and sophistication that was suddenly undeniable, shown to glorious advantage in her last film, "Rough Cut." Next, in something of a turnaround, she plays a Harvard educated Egyptologist in "Sphinx," a thrills/chills adventure opening this month

The jacket as an evening accessory, *far left*: **Michaele Vollbracht's** extravagant cat-printed bolero in silk crêpe de Chine, with leg-o'-mutton sleeves. One of the most decorative jackets anywhere, it goes with everything—here, his red-striped silk tuxedo pants. Jacket and pants, about $1200. Martha; Nan Duskin; Balliet's; Neiman-Marcus; Leonard, Houston; Therapy, Aspen . . . Outstanding evening look this—any—season: a perfect, beautiful pyjama. *Left*: **Halston's** in sheerest white silk chiffon with all-over crystal bugle beads—narrow pants, a halter top, soft cardigan jacket. For Halston Originals, about $2480. Late March, Bergdorf Goodman; Montaldo's; Sakowitz; Frost Bros.; all Halston Boutiques. To order at John Baldwin. Jewelry, Elsa Peretti of Tiffany. Details, stores, last pages.



WOMEN AND

CARS

GETTING WHAT YOU WANT IN AMERICAN AUTOMOBILES

BY LILLIAN BORGESON

This year, virtually all the new American cars, from the biggest to the smallest, demonstrate that Detroit is going to give you what you want: better gas mileage, more efficiency, durability, style with substance. In 1981, most of the imaginative and dramatic innovations come not from Germany or Japan but from Motown, and they range from tune-as-you-drive computer controls to a whole fleet of New Wave automobiles specifically designed to outclass and outsell the foreign small-car competition.

In short, the American car industry is doing its best to produce a car that will meet *your* needs . . . and the odds are that they'll succeed.

DIPPING INTO THE "NEW WAVE"

General Motors calls them the "X" cars, at Chrysler they're the "K" line, and at Ford they're the *Escort* and the *Lynx*. They're new-from-the-ground-up models aimed at fending off the foreign invaders, and they have several things in common. All come in several body styles—two-door, four-door, and hatchback or station-wagon versions. All have small, fuel-efficient engines, newly mounted: instead of being located at right angles to the axles, they're parallel—a compact variation that uses less space under the hood, leaves more space for passengers and cargo. And all the New Wave cars feature the space-saving, weight-saving efficiencies of front-wheel drive.

But beyond these similarities, there are some distinct differences. Here's a quick rundown on what you can expect from each company's New Wave entries.

CHRYSLER CORPORATION Chrysler's New Wave machines are the Dodge *Aries* and Plymouth *Reliant* models, and they tend to evoke double-takes. They're so small on the outside . . . so big on the inside. What's going on here, anyhow?

What's going on is that the designers of these "K" cars have taken extraordinary advantage of the space reorganization allowed by the switch to front-wheel drive. The floor hump is so low that it's almost unnoticeable, which means that three backseat passengers can ride in easy comfort, with more leg room than they'd get in many an oversized gas guzzler. When you choose a bench-type seat up front and opt for automatic shift rather than the floor-mounted manual, three can sit comfortably in front, too. Of all the New Wave Cars, these are the only ones that can claim to seat six . . . and do. Trunk capacity is outstanding, too. Because the K-makers have put the gas tank forward and out of the way, rear cargo space is big, deep, and really useful. And if you have an eye for machinery, you'll love the way things look under the hood: tidy, tailored, accessible, and downright jewel-y.

On the road, the K's are as brisk and well-mannered as they look. Handling is firm and responsive, acceleration is agreeably spunky, and even for the station-wagon version, the EPA gas-mileage estimates are reassuring: 24 mpg overall, 40 on the highway. In some K's, though, the required reach may exceed your grasp. In the manual-transmission *Aries,* for example, it takes a long leg to put the clutch in all the way, a long arm to shift to all the gear positions comfortably; for smallish women, automatic transmission may be not just an option but a necessity.

GENERAL MOTORS The Chevrolet *Citation* was the first New Wave car to hit the market, and by now it has become a well-established front-runner—with good reason. It has attractive lines, crisp performance, and excellent "fit" for women drivers: good visibility and easy, no-stretch access to the important controls. And, although the car looks like a subcompact and is classed as a compact, passenger space is actually just an unnoticeable tad less than the "mid-size" *Monte Carlo*'s. It's also the only New Wave car that's been around long enough to establish an enviable record in two important areas: Federal safety tests and the resale/trade-in marketplace. On the minus side is the view under the hood. Unlike the rest of the car, it's cluttered; and mechanics may have a hard (translate: expensive) time getting to parts that need servicing.

The *Citation's* structurally identical GM cousins—the Buick *Skylark,* Pontiac *Phoenix,* and Oldsmobile *Omega*—offer different (and often handsome) styling and generally come to the showrooms with flossier finish, more options, and higher price tags. And for closet hot-rodders, there's the brand-new *Citation X-11,* which features vrroomy exhaust sounds, firmer suspension, and a high-output V-6 engine—a combination that makes for more-fun motoring with gas mileage that's respectable if not stunning.

FORD MOTOR COMPANY If you hate taking your car in for service, Ford's new *Escort* is definitely one to consider. The high-tech design of this company's brave new "World Car" focuses on reliability and long life with minimum maintenance. Check the owner's manual and you'll see that the recommended service schedule adds up to less than one hour per year for the first five years of driving—and that's *really* minimal.

In general, operating economy is the watchword here. The *Escort* has already qualified for lower-than-standard insurance rates, and it has the best EPA estimated-mileage figures of any of Detroit's New Wave cars: 30 mpg overall, 44 mpg on the highway. Not coincidentally, it also uses the smallest engines. And although this car's handling is fine and its acceleration and pulling power are adequate, this is not an automobile you'd want to drape with heavyweight options. However, there are plenty of options (heavy and light) available for the *Escort* and especially for its dressier New Wave sibling the Mercury *Lynx.*

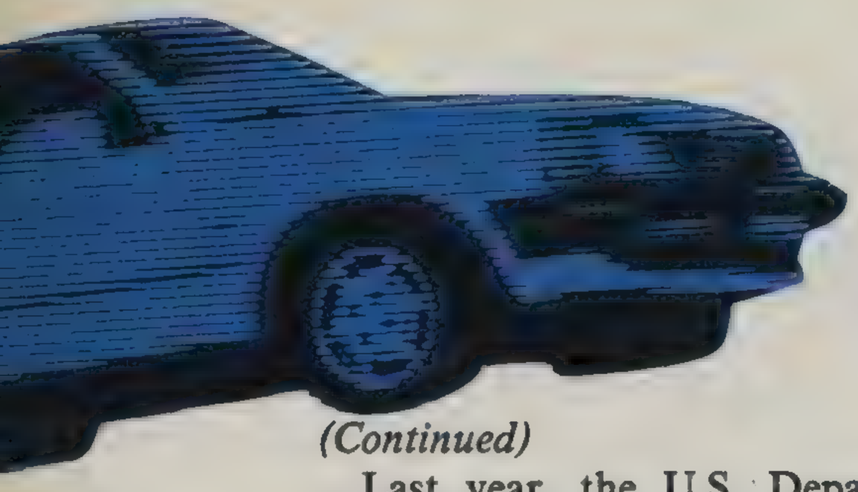
AMERICAN MOTORS isn't building a native New Wave car, although its dealers handle Renault's small, sprightly and very French front-wheel-drive contender *Le Car.* What American is making is a flock of new models that use the *four*-wheel-drive know-how garnered in producing generations of the much-loved and evergreen Jeep. The four-wheel-drive American *Eagle* line includes sedans, sports-styled cars, and station wagons. Since four-wheel drive offers superior traction on inferior roads and even some off-road capability, the combination makes especially good sense in the *Eagle* wagon—a trim and comfortable family machine with unusual ability to take you off the beaten track.

HOW SAFE ARE SMALL CARS?

All car engineers swear by what they call the "big mother" principle, which says that when a small vehicle and a big vehicle collide in a real-life highway accident, the bigger car and its occupants will get much the best of the bargain. Most engineers (and many buyers) have also believed that as small cars go, imports are more efficient and safer than their American-made competition. These beliefs have been shaken.

(Continued)

Antonio



(Continued)

Last year, the U.S. Department of Transportation's National Highway Traffic Safety Administration ran automobile crash tests using the forty-eight best-selling domestics and imports, big and small. The aim: to find out how occupants would fare when the cars smashed into solid barriers at 35 miles per hour. Only nine cars passed the test—and the results shook the biases and dropped the jaws of engineers all over the world.

Here are some of the NHTSA's more surprising findings:

● Only three big cars passed the test: the Buick *Riviera,* Lincoln *Continental,* and the Dodge *Magnum* (it's assumed that the untested but structurally similar Chrysler *Cordoba* would have made it, too). But in all the other "big mothers," the instrumented dummies used as stand-ins for human occupants sustained what would have been fatal or serious injuries.

● Only *one* of the many European and Japanese cars tested came through, the mini-compact Fiat *Strada.* All the other imports failed, including some of the models most loved by engineers: the VW *Rabbit,* Audi *4000,* Volvo *224 DL.* As a group, the top-selling Japanese cars did worst of all: Two Hondas, the *Civic* and *Prelude,* were at the bottom of the flunk list; the Toyotas, Mazdas, Datsuns, and Subarus failed too.

● Several "Old Wave" small and middle-sized American cars made the exclusive "pass" list: the Chevrolet *Chevette,* the Plymouth *Horizon* (and presumably its untested but similar relative the Dodge *Omni*), the Olds *Cutlass Supreme* and the Ford *Mustang II.*

● The New Wave Chevrolet *Citation* came through with flying colors, and NHTSA officials say that the "pass" covers the nearly identical X cars made by GM's other divisions: the Buick *Skylark,* Pontiac *Phoenix,* and Olds *Omega.* The other New Wave cars (Chrysler's K's and the Ford/Mercury *Escort* and *Lynx*) were introduced too late for last year's tests, but they're slated for this year's smashers. Most industry observers expect them to come through well, too; but watch for late reports. *(Continued on page 313)*

WOMEN AND AMERICAN CARS: WHAT'S COMING IN THE '80s

BY SHIRLEY LORD

Anyone thinking that car size is the auto industry's main preoccupation when it comes to forward planning for the mid- to late- 'eighties, is only half right.

"This country will not see inexpensive gas again, and that fact is the motivating force behind many decisions made now on the cars of the future . . . where the *shape* of the car will make the difference between success and failure." This from Charles ("Chuck") M. Jordan, director of design for General Motors. He continues, "By 1984, almost all U.S. cars will have front-wheel drive, will be *much, much* smaller, and so will run the risk of looking more and more alike—because there's less car to work on." (Even the 1984 Cadillac will be substantially shorter.)

At General Motors' Detroit Tech Center, spread over several hundred acres, streamlined glass-and-steel research buildings surround a pastoral park and lake. In each of these, intensive testing and studies of fuel-saving ideas go on, in particular on what Mr. Jordan describes as "the art of aerodynamics." For example, car hoods and trunk sizes are pared down millimeter by millimeter; and basic car design moves toward a lower, more curved hood, a higher, flatter trunk—to lessen "air drag"—a high "drag" figure means more fuel consumption . . . the loss of at least one to two miles to a gallon of gas. As Chuck Jordan explains, square shapes are likely to be "high drag"—whereas curved shapes allow the car, generally speaking, to move through the air with less effort—with less "drag." For this reason, he predicts cars will become less and less "linear," more and more "shapely, curvy."

Behind sealed doors, work goes on day and night on plans that are approaching fruition: For example, in the electric car to be introduced to the public by GM in 1985, the size and weight of the battery are among the problems the GM designers are striving to overcome—to allow more space for luggage and, of course, people. "All cars begin with the person," says Mr. Jordan, "that's about the only thing that doesn't change in this business."

For the electric car every pound (including body weight) counts because weight affects the car's range . . . the fewer pounds carried, the more mileage the car can achieve before the battery runs out. Everything that can be lightened in the electric car is being lightened—including a new kind of light but still tough glass for windows and an almost weightless fiber that replaces seat springs which, because of its softness, makes thinner (lighter) seat coverings possible, too. To save space in the still top-secret car, the steering wheel can swing up and away easily toward the car roof to allow easy entry.

General Motors has made other commitments: toward cars with diesel engines and—an increasing priority—one or two-seater "commuter cars" for city and intercity use that will deliver about one hundred miles to the gallon. Mr. Jordan's criteria for all GM cars: "comfort, easy entrance and exit, good vision, ease of reach, fuel economy, and, of course, good looks." He believes women will particularly like the two-seater "commuter" which, he says, will look like a car, "not an oddity . . . for the smaller the car, the more lively and modern it *has* to look, so that it almost 'says' it has technical credibility/can deliver performance. The two-seater 'commuter' is going to happen much sooner than many people think."

Among the features that will probably be included: a "passive" (automatic) safety belt system, a maneuverable steering wheel (as described), city maps illuminated on the console at the flip of a switch and shatterproof light glass. Seen in the Advanced Experimental Division, a car so light human body movement can influence maneuverability in and out of traffic (nicknamed the "lean machine" by some of GM's design and engineering teams).

SELLING CARS TO WOMEN

While American car design teams work up a storm trying to fulfill the desires and needs of future car owners—many of whom will be women—the marketing forces try to tackle just as big a job at the point of sale. Again and again one hears in "car city" this kind of sentence: "A car dealer's perception of women buyers is totally wrong . . ." and, in a recent survey conducted by the National Automobile Dealers' Association, it was reported dealers across the country stress *serviceability, performance,* and *durability* to both men and women buyers . . . but, after that, they stress only color options and comfort to female prospects instead of the resale value, quality, and mileage selling points they regularly raise with men. Yet the Chrysler Company's Women's Passenger Car Committee (set up in 1978) has already established that women rank reliability, handling, price, servicing, warranties, and mileage at least as high and higher in some cases than men do.

There is an underlying problem about money as well. Surveys reveal that automobile dealers seriously underestimate the income of their women customers . . . current charts studied by the Detroit companies show that 35 percent of women purchasers who shop alone have incomes of $20,000 a year plus, yet dealers expect only 9 percent of women purchasers to have incomes at this level. In fact, women not only *have* the money to spend on cars but a big reason to do so. With forty-four million women currently in the work force, *transportation to work* is a major reason women buy cars for their own use.

Earlier this year, Chrysler made a major investment in creating an hour-long video tape to send to each of their thirty-eight hundred dealers, delivering hard-nosed facts and figures about women car buyers, interviews with women consumers and women car experts, stressing *women prefer a car that's easy to handle in city traffic . . . easy to maneuver in and out of tight parking spaces, with an easy-to-load cargo area.*

Gloria Steinem, appearing in the video presentation, also pointed out that a car is an important symbol of freedom/mobility to a woman . . . something one would think everyone knows . . . yet, according to the auto industry, the dealer not only doesn't know this but doesn't comprehend its full potential for hugely increased sales. As Gloria Steinem states, women are willing to spend a greater proportion of their income on a car than men because of the "freedom" their own "wheels" represent.

One thing the Chrysler Women's Passenger Car Committee (headed by Carrie Gray, manager, small car market plans and strategies) is specifically trying to get across; would-be woman purchasers often feel out of place, if not intimidated, in the excessively male atmosphere of a car showroom in the same way that a man might feel out of place in a maternity shop. As Carrie Gray puts it, "When some men sell to women, they turn on a 'woman key' in their heads and strange things are said and happen."

Obtaining finance for women car purchasers is another problem. It varies from state to state, dealer to dealer, no matter what the overall Credit Act says: yet again, surveys studied by the auto industry have proved women are more reliable than men when it comes to repaying loans/mortgages. The Chrysler Women's Passenger Car Committee has pointed out in a recent report that when a woman goes in to buy a new coat or washing machine, nobody questions whether she is able to pay for it. The same, they state, should be true when a woman goes into a showroom to buy an automobile. It should be assumed she wouldn't be there unless she had the funds to purchase a car or the ability to obtain proper financing.

The car in your future will be not only smaller but pared down, curvier – fuel-saving for aerodynamic reasons

Hal Sperlich, executive vice president of product development and engineering for the Chrysler Corporation, first brought the Women's Passenger Car Committee into being over two years ago. The committee consists of women employees of widely differing age groups and backgrounds and from many different areas of the company—marketing, engineering, personnel, advertising, and finance. Their brief: to study the auto industry as a whole but specifically with regard to the women's market; to start their input in the planning area. Their contribution is already paying off because the committee has easy access to the decision makers.

As Hal Sperlich puts it, "Before 1978, a 'small' car was equated with a 'cheap' car. Now we are beginning to design small cars containing many of the special features that traditionally have been expected of a large car. Our objective is to make the small car a 'little jewel.'"

What's in the works? Useful pockets—now available on the seat backs of

(Continued on page 314)

THE BEST DAY DRESSING . . .

IN high gear!

THE CLOTHES YOU LIKE WEARING THE BEST, DEPEND ON MOST, ARE CLOTHES WITH A STRAIGHTFORWARD, EASY ATTRACTIVENESS. HERE, WITH A DIFFERENCE: EACH PIECE HAVING A LITTLE BIT *MORE* GOING FOR IT—IN THE WAY OF SOFTER LINES AND PRETTIER DETAILS; IN NEW, RELAXED SHAPES; AND, IN THE WAY OF COLOR: IN PALED-DOWN NEUTRALS AND IN STRONG DARKS —NAVY, BLACK WITH WHITE...

THE NEW YORK COLLECTIONS

The easy-shaped blouson-jacket, *opposite,* in ivory lamb suède, the key jacket shape of the season, over anything. Here, over classic khaki cotton trousers and a thin white linen shirt. North Beach Leather blouson, about $250. North Beach Leather, Atlanta, Chicago, Houston, Las Vegas, San Francisco, Los Angeles. . . . *Right:* In a season of raincoats, a knockout way to look—an ivory cotton poplin raincoat, soft-pleated all around. Underneath, fuller trousers, the perfect small-knitted pullover. Donna Karan and Louis Dell'Olio for Anne Klein & Co. Taupe plaid wool/silk pants, about $240; rayon/acrylic sweater, about $130. Raincoat, Anne Klein Rainwear, about $250. Raincoat at Lord & Taylor; Marshall Field's; Jacobson's; Balliet's; Frederick & Nelson. Sweater and pants at Lord & Taylor; Marshall Field's; Balliet's; Sakowitz. Accessories, last pages. . . . *Beauty Note:* The appeal now of a lip color that's softer, paler too—*left,* one of the prettiest new shades, Plum Pink Ultra-Slim lip color by Maybelline. Hair, these pages, Garren at The Plaza/Glemby, Sean at The Plaza/Glemby, and Bob Fink of the Pipino-Buccheri salon. Makeup, Bonnie Maller and Sophie Levy of Pipino-Buccheri. Photographed at Loft Associates: 31.

Eric Bowman

"Raincoating," now
in different ways, in new
coats and trousers...
in jumpsuits!

Opposite, far left: Pulled-together separates dressing that starts with a coat—**Adele Simpson's** terrific lightweight, striped raincoat in slate/terra-cotta and mustard-colored cotton over a striped silk blouse and woven beige wool trousers. Turnout about $1046. Elizabeth Arden Salons; John Wanamaker; John Baldwin; Jacobson's.... *Left,* relaxed daytime dressing: **Willi Smith's** combination of a cotton blouson'd jacket (about $48), loose trousers in teal glazed cotton (about $38), and a small white cotton poplin "camp" shirt (about $28). All, Willi Wear. Macy's, Herald Square; Ultimo, Chicago.... *This page,* **OMO Norma Kamali's** oversized black jumpsuit, waist-wrapped, and with a new jodphur leg. In nylon ciré, about $195. OMO Norma Kamali, NYC; Neiman-Marcus. Details, see next to last pages this issue.

IN HIGH GEAR!

Eric Bowman

IN HIGH GEAR!

a suit, *above,* that's polished, feminine . . . and softer, with a slightly longer jacket, leggier skirt. From **Abe Schrader by Joseph Gargiulo.** Natural-and-white cotton/rayon suit and polyester self-tie blouse, about $385. Bergdorf Goodman; Kaufmann's; Montaldo's; Lillie Rubin-South & West; Jacobson's; L.S. Ayres. . . . *Above, right,* another daytime option—the skirt and blouse, now a "look" in themselves. From **Gloria Sachs,** a black-and-ivory silk print asymmetric top and reverse-print silk dirndl. Blouse, about $220. Skirt, about $210. Lord & Taylor; Kaufmann's; Montaldo's; Higbee's; Sakowitz; I. Magnin. . . . *Right,* **Leal's** easygoing suit for day—clean, modern, untough: a long, hip-length taupe gabardine jacket faced in navy, with a matching, cut-like-a-trouser skirt. Jacket, about $200. Skirt, about $120. Lord & Taylor; Hudson's; Sakowitz; Frost Bros.; I. Magnin; Bonwit Teller. . . . When you're looking for a dress, one that's easier . . . but with polish. This one, *far right,* from **Don Breitinger for Harold Levine** in an appealing confetti print, with a softer, prettier sleeve. In polyester, about $270. Bergdorf Goodman; Nan Duskin; Lillie Rubin-South & West; Kane's, Chicago; Stix Baer & Fuller; Bonwit Teller. Additional stores, accessories, last pages.

THE NEW YORK COLLECTION

more ease...more of a feeling
of softness in suits and skirts, in dresses...

Eric Bowman

VOGUE PATTERNS

VOGUE
PATTERN
7948

Very Easy
VOGUE
PATTERN
2618

IN HIGH GEAR!

To sew: the best new shapes of the season, here done two ways—attractive modern pieces with the versatility to move throughout your wardrobe . . . *This page,* for day, the new shape of a tank top, in navy wool jersey, over matching narrow pants, with, instead of a blazer, the more relaxed shape of a buttonless cardigan. *Opposite,* a whole different feeling for evening: the same three pieces done in patterned white silk. Wool jersey by Jasco Fabrics. Silk from the Martini Collection by Stylecrest Fabrics. Tank and jacket, Vogue Pattern #7948; pants, Very Easy Vogue Pattern #2618. For accessories, pattern details, stores, see last pages.

softer shapes for day or evening...
the difference is the fabric

VOGUE
PATTERN
7948

Very Easy
VOGUE
PATTERN
2618

Eric Bowman

IN HIGH GEAR!

more of the best looks now

More very attractive, very accessible, very easygoing clothes . . . here, with a change in color: navy and black boldly—cleanly—played against white; in solids, prints, and stripes. And, always, clothes with something more—a difference that sets them apart. You see it, first, in a suit that delivers the finish you'd expect, without any strictness. A suit with this year's key pieces, *left*—culottes and a soft cardigan jacket in navy, with a white tank top. Of rayon matte jersey. By Assemblage, about $220. Saks Fifth Avenue, NYC; Swanson's on the Plaza. *Right:* The softest at-home "suit"—relaxed pyjama dressing, in an interesting mix of navy and white patterns . . . a jacket, about $150; camisole, about $85; and harem pants, about $190. By Giorgio Sant' Angelo for Marjar of acetate/rayon crêpe de Chine. Bergdorf Goodman; Kaufmann's; Lillie Rubin-South & West; Frost Bros. Accessories, next to last pages. Hair, John Sahag; makeup, Bonnie Maller.

Marco G

the difference in pants dressing—
a new softness and ease

IN HIGH GEAR

To change the look of classic trousers, *above:* a perfect blouse—based on the straightforward lines of a man's shirt, but easier, gentler, unmistakably feminine. Pants of grey wool/nylon flannel, about $90. Blouse of silk crêpe de Chine, about $79. Both, **Stanley Blacker.** Bloomingdale's; Rich's; Higbee's; Dayton's; Sakowitz; I. Magnin. . . . *Below:* An unexpected take on a pants suit . . . with a softer, unfitted jacket that's slightly squared . . . and classic trousers. Both, with the racier effect you get from white. Of Anglo Merino extra-fine wool. By **Gallant International,** about $300. Lillie Rubin-South & West; Chas. A. Stevens; Neusteters.

The softer approach to pants continues: **John Anthony's** navy rayon jersey jumpsuit, *right,* gently gathered at the waist, the shoulderline—a charming, understated way to dress day or night. About $340. Saks Fifth Avenue; Montaldo's; John Baldwin; Balliet's; Frost Bros.; I. Magnin. Details, additional stores, last pages, this issue. Hair, John Sahag; makeup, Wendy Whitelaw, Bonnie Maller.

Marco Glaviano

IN HIGH GEAR!

The little black suit, *above,* from **Rona Dresses,** with a softer turn . . . and a beautiful tucked-and-ruffled beige blouse. Of polyester, about $230. Lord & Taylor; Sakowitz; Bullocks Wilshire. . . . *Right, above:* The newest two-piece dress—a blouson top with the charm of a white linen eyelet collar, puffed sleeves . . . and a full pleated skirt. In navy rayon crêpe. By **Morton Myles,** about $178. Saks Fifth Avenue, NYC; Montaldo's; Higbee's; Frost Bros.; I. Magnin; Bonwit Teller . . . . and, *below:* Another appealing way to be in a dress—white-collared black silk crêpe de Chine, shaped at the hip. **Jack Mulqueen, Ltd.,** about $130. Bloomingdale's.

Marco Glaviano

dressing...with a new delight
in detail, a new charm

More delight, *above,* in **Nat Kaplan's** white-with-black print dress, edged with ruffles at the neckline and sleeves—very pretty, in a low-keyed way. Of Qiana, about $132. Saks Fifth Avenue, NYC; Garfinckel's; L.S. Ayres; I. Magnin . . . . and, *below* in **Leslie Fay's** soft navy shirtdress, freshened with white—buttons, knit collar, tiny heart print. Polyester, about $62. Lord & Taylor; Jacobson's; Higbee's; Frost Bros.; Bullock's. Details, last pages. Hair, John Sahag; makeup, Wendy Whitelaw, Bonnie Maller.

'key pieces...with a new feeling of softness'

IN HIGH GEAR!

All the elements—all the options—of dressing for day and late day, with a relaxed sense of attractiveness. It starts, *above,* with an oversized white silk jacket that's a softer take on a blazer, on any tailored jacket, about $220. Worn with perfect black silk trousers, about $130. By **Pierre Cardin Sportif.** March at Filene's; Rich's; Godchaux's, New Orleans; Woolf Brothers; Joseph Magnin. . . . *Near right:* Another soft version of a suit, with the ease of knitted, movable pieces—a navy pull-on skirt, and multicolored cardigan trimmed with navy, over a charming white cotton eyelet blouse. Of acrylic/nylon. By **Castleberry Knits,** about $250. Saks Fifth Avenue; Kaufmann's; Jacobson's; Marshall Field's; Robinson's, California; Liberty House of Hawaii. . . . *Far right:* A terrific dress for day—**Albert Nipon's** soft-fitting "rugby" dress, in navy Swiss tissue faille, striped with white and buttoned at the shoulder. Of rayon/acetate, about $280. Bloomingdale's; Woodward/Lothrop; The Parisian, Alabama; Burdine's; Stix, Baer & Fuller. Hair, John Sahag; makeup, Bonnie Maller. Fashion details, accessories, see next to last pages of this issue.

Marco Glaviano

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

Clothes for a new season: what worked for us and what didn't . . . and the things we learned along the way—about how to wear shorter pants and skirts, new flat shoes, big easy jackets

One of the best things you can know about fashion? Sometimes, it's knowing when to stop. With all the options around us now—real options in clothes, clothes lengths, new heel heights, makeup—looking terrific, today, can be as much a trick of what you leave off as what you put on. It's the same process of elimination that we all take clothes through, a weeding out of what works and what doesn't: whether you do it in a store's dressing room, at home . . . or in a photographer's studio.

Example? Blouson jackets: Working with them this month, we found ourselves dealing with a familiar shape . . . and we could have put some familiar tops—blouses, shirts—underneath it. For us, **what made the difference—what made blousons or any other jackets look new—was pairing them with spare tank tops** (pages 229 and 294): tank shapes in silk or silky knits. And when we used tanks in almost the same color as a jacket, we got dressing with some extra polish.

Because a tank top has a definite spareness . . . and a clean, bare neckline, it can take a big accessory like gutsy hoop earrings. With the bulk of an open blouson jacket (page 224), we could use an oversized necklace. But photographing fashion for this issue, **using some new large-scale accessories, we found ourselves taking away—not adding—more bits as we went along.** One or two big accessories made a statement. More than that . . . and we got a giant question mark.

The biggest question this month? How to deal with some shorter skirts and pants lengths. When you've been in full-length pants and longer skirts for a while and then try something shorter, suddenly you see your shoes, your stockings in a way you never have before. Your favorite strapped shoe all at once looks heavy; a pale stocking seems too light; a stocking that's sheer doesn't have the right texture.

What worked for us? With shorter pants and skirts from the New York collections (pages 246–259), some lower-heeled shoes. They gave a certain dash . . . and the right proportion. And they worked again and again. We used low heels—flat shoes—almost totally, this month, with clothes for daytime. What went with them was a darker, semi-opaque stocking, a stocking that had some depth to it but wasn't heavy. Some stockings labeled "black," we discovered, weren't really black—on a leg, against a black fabric. For certain colors, to get the right depth of tone and texture, we had to resort to layering one sheer stocking over another. For Perry Ellis' shorter pants (page 248), a sheer burgundy with a navy.

Flatter shoes aren't made to work every time, with every sort of dressing; they're shoes mainly geared for day . . . some shorter lengths . . . not full-blown, full-length evening. The perfect example: designer Mary McFadden, pages 234–235. Mary, who's a small woman, says she feels "grounded" in flats. With her long pleated dress or full bloused evening pants, we photographed her in the heels that she always wears and loves . . . some of the highest heels in this issue.

And when it comes to the difference, today, between dressing for a day and dressing for a comfortable kind of evening, we're finding, often, it's a pretty subtle difference: one that has more to do with a change in mood than a change in clothing. Photographing Calvin Klein's soft suède wrap jacket for this issue, we knew it could as easily work for office—for after-work—or for evening; we plotted it for day (as you see it on page 227) over an easy rose-knit crew-necked top, taupe gabardine pull-on short pants; we added Calvin's braided wrap belt and short dangling earrings. For after-work, we would have kept the same semi-opaque stockings, picked the identical top—but in soft rose silk, the same earring shape—but a longer, more extravagant version. We could as easily have wrapped the jacket over bare skin, added a big necklace and more intense makeup. But what made the change to later day—the top, makeup, earrings—could have fit in a small package anywhere. In any woman's desk drawer.

Maybe that's the problem in fashion language, now; words don't always stand up to clothes' versatility. Is Calvin's pullover suède piece (page 225) a dress or a tunic? It slides, moves around, goes over bare skin, knit tops, silk blouses. We photographed Halston's short rayon-knit tank dress (page 250) as he showed it: as a dress, under his short raincoat. If we'd bloused that dress over pants, it would have been a top. How you wear clothes, now, can change what you call them.

What's key to all of these pieces is ease: they should never be skimpy. And to get that ease—from a blouson, for example—we learned you sometimes need a size larger.

Sometimes, one detail—like waist-wrapping—makes the difference: between real style . . . and a lack of finish. With softer-fabric, softer-shape day-dressing (pages 294–309) this month, narrow buckled belts, we found, weren't enough: soft wide sashes—tightly wrapped—showed off waists more . . . gave a clean, gutsy shape . . . gave clothes more ornamentation and a real finish.

Often, the best "accessories" any woman—any fashion editor or photographer—has to work with are natural ones: a woman's hair, eyes, coloring. Working with Geoffrey Beene's evening clothes (pages 236–241)—clothes that are understated, rich in color and fabric—we knew that in these clothes what stars is the woman: the quality and fullness of her hair, her coloring. For night and full colors like Geoffrey Beene's, we wanted more intense makeup: not brighter color but a different degree of color. We got it from a more intense—but pink—makeup.

Maybe that's what all of us are searching for, now: a way to look that's feminine, not harsh but pulled together. Photographing beauty pages for this month (pages 276–283), a story about busy women and a kind of low-maintenance beauty regime, we wanted to symbolize a woman out in the world, a woman with authority . . . but a woman's authority. We could have put her in a pinstripe suit or in khaki—menswear kind of dressing. Instead, we chose the dash of Bill Blass's precise navy and white suit, a woman's suit. Dressing a model in a white hospital coat, we didn't want a medical man's white shirt and tie. We added real color . . . a soft blouse in lacquer red. Choosing those clothes, what we ruled out, for us, meant as much as what we opted for.

What we learned this month? Above all, **that with a change in hem lengths, the first thing you need is a long look in a full-length mirror.** Shorter clothes require some new, head-to-toe solutions. And you don't get those answers just by focusing on the space between the floor and a cuff or hemline. ▽

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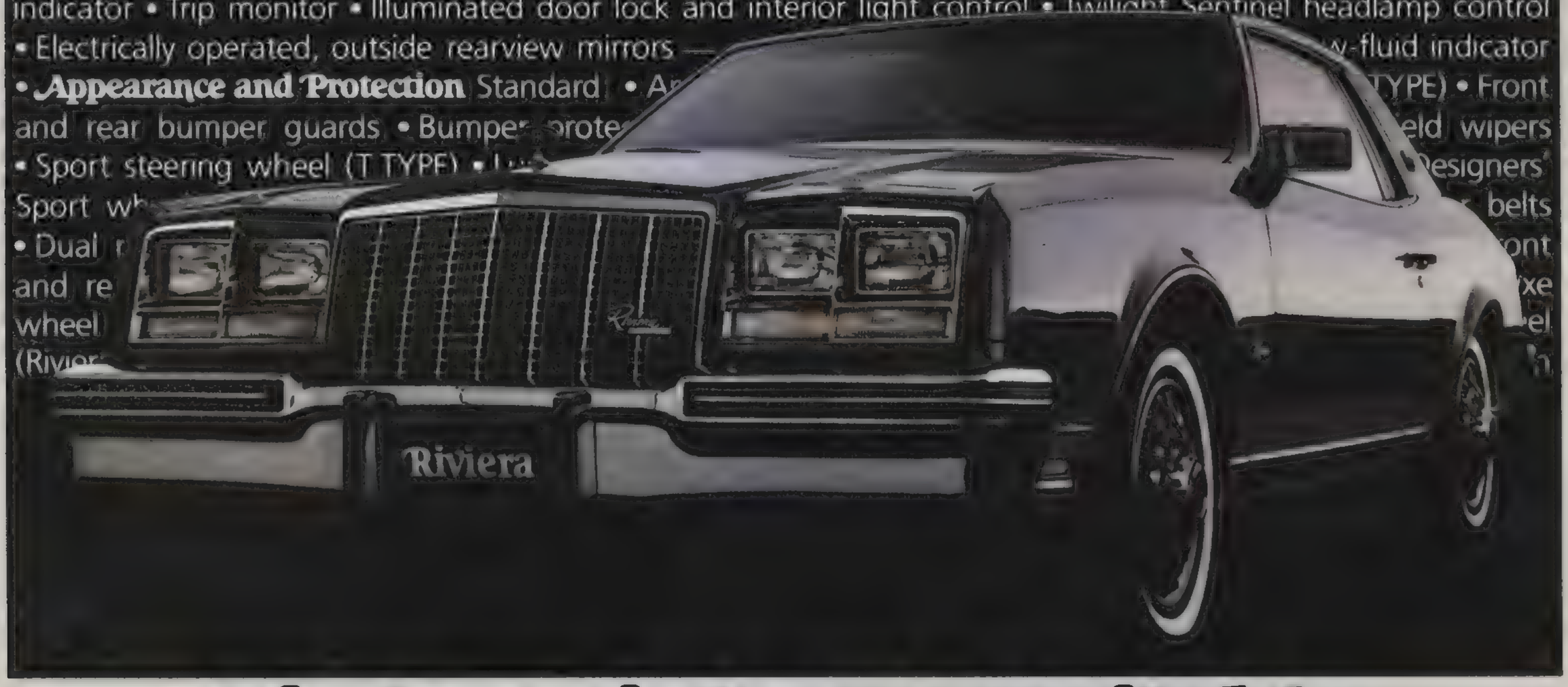
Engine Riviera • Standard 4.1 liter V-6 • Available 3.8 liter turbocharged V-6 (N.A. California) • Available 5.0 liter V-8 • Available 5.7 liter diesel V-8 T TYPE: • Standard 3.8 liter turbocharged V-6 (N.A. California) • Available 4.1 liter V-6 • Available 5.0 liter V-8 (Buicks are equipped with GM-built engines supplied by various divisions. See your dealer for details.) • **Chassis** Standard: • Front-wheel drive • Power steering • Power front disc/rear drum brakes • Four-wheel independent suspension • Front torsion bars, rear coil springs • Automatic level control • Gran Touring suspension (T TYPE) Available: • Four-wheel disc brakes • Firm ride-and-handling (Riviera) • Gran Touring suspension (Riviera) • **Comfort and Convenience** Standard: • 45/45 notchback seats with fold-down center armrest on driver's side (Riviera) • Cloth bucket seats (T TYPE) • 6-way power seat, driver's side • Door courtesy and warning lights • Storage console (T TYPE) • Side-window defroster outlets • Quartz-crystal-controlled digital clock • Soft-Ray tinted glass • Power windows • AM-FM stereo radio (delete radio option available) • Lights: front ashtray, under-dash, courtesy, glove compartment, engine compartment, luggage compartment • Electric door locks • Automatic power antenna • Air conditioner • Trip odometer • Remote-control, outside left- and right-hand rearview mirrors • Headlamps "on" indicator • Cornering lights • Tungsten-halogen, high-beam headlights (T TYPE) Available: • Luggage compartment protective floor mat • Front and rear carpet savers with inserts • Exterior coach lamps (included with vinyl tops) • Door-edge guards • Color-coordinated, protective body-side moldings • Sunroof—electric operation • Astroroof—electric sliding glass (Headroom is reduced slightly with either option) • Heavily padded Landau top with coach lamps • Electric fuel cap lock (not available with diesel engine) • Custom locking wire wheel covers • Chrome-plated road wheels (4) • Theft-deterrent system with starter interrupt • Leather-trimmed seats (in seatbacks and seating areas) • 6-way power seat, passenger side • Reclining electric seatback, passenger side • Reclining electric seatback, driver's side • Reclining manual seatback, passenger side (T TYPE) • Tilt steering column • Tilt and telescoping steering column (Riviera) • Automatic electric door locks • Electric trunk lock release • Electric trunk lock • Front and rear light monitors • Lighted visor vanity mirrors • Rear quarter courtesy and reading lamps • Two-speed wiper with low-speed delay feature • Tungsten-halogen, high-beam headlights (Riviera) • Extended-range speakers • Concert Sound speaker system • ETR AM-FM stereo radio • 8-track tape player with AM-FM stereo radio • 8-track tape player with ETR AM-FM stereo radio • Cassette tape player and ETR AM-FM stereo radio • Cassette tape player with AM-FM stereo radio • CB and AM-FM stereo radio with Triband power antenna • CB, 8-track tape player and ETR AM-FM stereo radio with Triband power antenna • Full-feature AM-FM stereo radio • Cassette tape player and Full-feature AM-FM stereo radio • 8-track tape player and Full-feature AM-FM stereo radio • Electronic Touch Climate Control air conditioner • Electric rear-window defogger • Cruise-Master speed control with resume-speed feature • Fuel usage light • Low fuel indicator • Trip monitor • Illuminated door lock and interior light control • Twilight Sentinel headlamp control • Electrically operated, outside rearview mirrors — -fluid indicator • **Appearance and Protection** Standard: • A TYPE) • Front and rear bumper guards • Bumper prote eld wipers • Sport steering wheel (T TYPE) • L esigners' Sport wh belts • Dual r ont and re xe wheel el (Rivier



Kitchen sink not available.

The 1981 Riviera.

BUICK

WOMEN AND AMERICAN CARS:

(Continued from page 291)

NEW LIFE FOR OLD LUXURY?

"Displacement" is the word engineers use to describe engine size, and in the past few years it has been shrinking. It takes a big-displacement engine—big cylinders with big pistons, and plenty of them—to power a long, heavy, luxury-loaded car; but it also takes lots of fuel to feed an engine with big displacement. That's why four small cylinders power most of the new fuel-conscious cars . . . and why many Detroit-watchers have predicted that the smooth but gas-hungry eight-cylinder engine, once the staple of mid-sized and large-sized cars, would soon be as dead as the dodo.

But now along comes Cadillac with what may be a reprieve.

Standard equipment in the 1981 *DeVille* and *Fleetwood* models, and optional in the *Seville,* is a big V-8 engine with a new twist called "modulated displacement." A computerized gizmo senses how much power the car needs at any given instant; and, when the power demand is low, it deactivates some of the cylinders in the engine. When you're cruising along on the highway, for example, the modulator might close the engine down to its four-cylinder minimum. Turn on the air conditioner, and it might activate another pair of pistons; when you're accelerating or climbing a hill, it might turn on all eight. The whole process is totally automatic, of course, and smooth as silk; behind the wheel, you can't tell it's happening.

Cadillac's canny innovation increases overall gas mileage for the eight-cylinder car by about 10 percent. For luxury-lovers, that just might be high enough.

LIVING WITH FRONT-WHEEL DRIVE

Nearly one hundred years ago, a German tinkerer named Gottlieb Daimler designed a car for a French firm that was entering the then-brand-new automobile industry. The engine was at the front of the car, but the power it produced was transmitted through a complex system of gears and shafts to the *rear* of the car. The rear wheels were the "driving" wheels; in effect, they pushed the car forward. Daimler later became the father of the Mercedes (literally: he built the earliest examples of those elegant cars and named the line for his daughter)—and his front-engine, rear-drive design became the "conventional" arrangement for generations of automobiles.

Until recently.

Car designers have always recognized that a front engine combined with *front*-wheel drive could eliminate a lot of costly complications, and many foreign makers have been using that combination for years. And this year, the Big Switch is on in Detroit, too. Front-wheel drive is at the heart of Motown's New Wave cars; and at Chrysler, for example, officials expect front-drive cars to account for 80 percent of this year's production.

The odds are that there's a front-drive car in your future . . . and that you'll be asking these questions about it:

● *What are the main advantages of front-wheel drive?*
First, it's fuel-efficient, primarily because it reduces weight. The power goes directly to the transmission and the front axle, which are usually combined in a single unit, and this "transaxle" turns the front wheels of the car. The drive shaft, U-joints, and all the other parts required to carry power from front engine to rear driving wheels are eliminated, and their weight is gone too. Reduced weight means you can use a smaller engine—and less fuel—for a given level of performance.

Second, front-wheel drive is space-efficient. Subtracting the drive shaft minimizes the floor hump inside the car—the bane of middle passengers, front or rear—which means there's more usable riding space. Also, front drive lets designers liberate rear storage space by moving the gas tank forward to where the rear-drive machinery used to reign (as in Chrysler's K cars). So there's more room for both passengers and cargo with no change outside.

● *Does putting all the big expensive parts up front mean that even a tiny front-end collision will produce huge repair bills?*
No. Any such cost differences would have to be reflected in higher insurance rates, and they're not. In fact, Allstate has already set a special *low* premium for Ford's and General Motors' front-drive models, mostly because of their easy repairability. An Allstate spokeswoman expects the other New Wave cars to qualify for discount rates, too.

● *Does front drive feel different from rear drive?*
Because most of their weight is located over the driving wheels, front-drive cars tend to have better traction and slightly different behavior in turns. Test a New Wave car to see if you notice the difference; most drivers don't.

WOMEN AS DRIVERS

Oh, those wacky women drivers. Like mothers-in-law and dizzy blonds, they have been a corny-joke staple to the point where many people (even many women) halfway believe that female drivers really *are* more flighty and less reliable than males. But those people are wrong. The cool-headed folks who collect and interpret accident statistics know that women are *safer* drivers than men . . . and that auto-insurance rates often reflect the fact.

According to the Insurance Services Office, which makes rates and rules recommendations to auto insurers who are affiliate members all over the U.S., most women drivers (like most men drivers) fall into the rate group known as "all others"—a big, general class in which a woman's use of the car can't be statistically separated from male use. But where female use *can* be separated out, the figures show that insurers pay less money for women's claims than for men's claims and therefore earn women lower rates.

For example:

● Young, inexperienced drivers (from driver-test age to twenty-four) cost the insurance companies more than all others and therefore must pay higher insurance rates. But young *female* drivers cost them less than young male drivers, and young women therefore earn substantially lower insurance rates.

● Marriage tends to have a settling-down effect on the driving habits of young males, so young married men get lower rates than single swingers. But young women get lower rates than *all* younger men, married or unmarried.

● From ages thirty to sixty-four, women who are unmarried, divorced, or legally separated—in other words, women who are demonstrably the "sole operators" of the cars they own—fall into a special discount-rate class, because insurance claims paid out for them are much lower than for "all others."

LITTLE THINGS THAT COUNT

● *Form and function.* This year the Buick *Regal* and Chevrolet *Monte Carlo* feature a new, elegantly sloping hood line that looks very, very good. It also is very good. The new shape shaves aerodynamic "drag" by several important percentage points, and increases fuel economy accordingly.

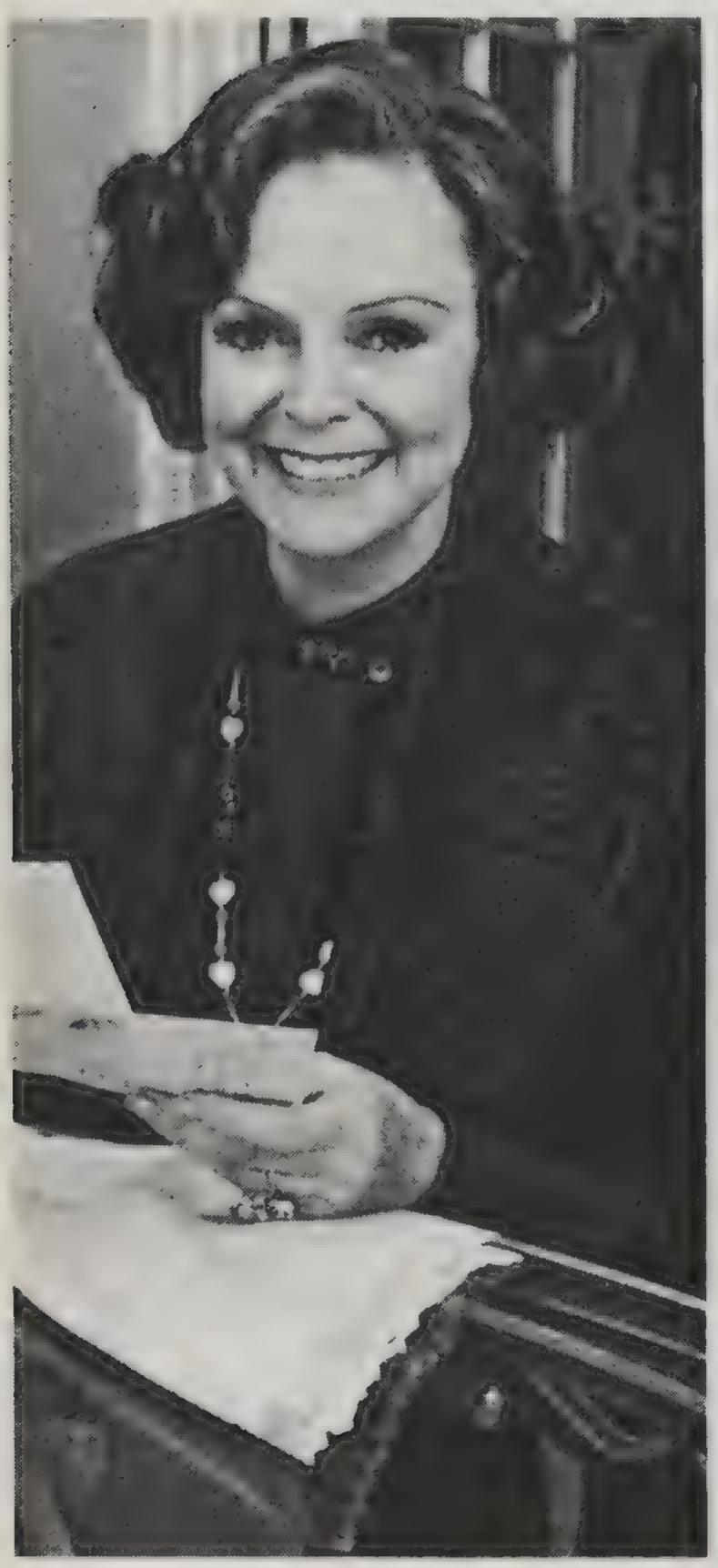
● *Future shocks.* Fuel-conscious drivers know it's possible to decrease rolling resistance and increase gas mileage by putting a little extra air into the tires . . . but the car's ride tends to suffer. Well, this year many new cars come with low-resistance, high-pressure, better-mileage tires as standard equipment. And the newly designed shock absorbers that smooth out the ride.

"Cool-headed statisticians know that women are safer drivers than men . . ." and insurance rates reflect the fact"

● *Woman's best friend is a computer.* Many of today's high-tech cars have little computers tucked away under the hood. As you drive, they monitor and adjust such things as fuel-air mix, spark timing, and emissions—in effect "tuning" the car as you drive. But this year the new General Motors Computer Command Control system not only monitors, adjusts, and tunes, when something goes wrong, it also flashes a dashboard light. Better yet, it stores the information about the malfunction in its memory bank, so the information is instantly available to a mechanic when you get the car to a garage. Now, *that's* progress. ▽

Good news travels better in a letter with the right ZIP.

Says June Lockhart



When you've got something to write home about, you want it to get there fast.

And the best way to help speed your mail along is to use the right ZIP Code on everything you send.

Also, be sure to write clearly and always use a return address.

Remember: The time it takes to find the right ZIP Code is much shorter than the time it takes your good news to travel without one.

© USPS 1980

'80s AMERICAN CARS

(Continued from page 293)

the large '81 Chrysler Imperial—also featured on the Chrysler small premium "K" group of cars. . . . Uncomplicated manuals on everything (even including the "black box" assembly of complicated parts). . . . An increasing number of small cars with a choice of engine size from 1.7 liters to 2.2 to 2.6—the last is a most powerful engine to answer a need constantly expressed by women car buyers in California who want to make a quick entry onto the state's hectic freeways. . . . By 1982, the small cars may offer practical options such as a two-channel CB radio—one for information, the other for emergencies—delivering an instant link with the outside world. The Chrysler Women's Committee, in their focus groups, have pinpointed car breakdown at night as a special fear of the woman driver.

In 1982, Chrysler's "super K" car will make its appearance, a small car with luxurious appointments in the form of plush upholstery, elegant dashboard and fixtures.

Chrysler isn't the only company to have formed a new division to study women car owners/purchasers and to react to any special needs they may have. Marilyn King, Ph.D., has been marketing planning associate of the Ford Motor Company for the past two years. Previously professor of administration at the University of Michigan, Dr. King states, "We have known for a long time there is no sense in labeling cars 'for women.' Women buy cars for the same basic reasons that men do. A better way of describing the situation would be to say we design cars more and more with women drivers in mind. There is increased recognition in the auto industry that women want to reflect their ambitions/successes in products such as cars." Dr. King now heads a Product Evaluation Committee of women who regularly meet with senior management of Ford Motor Company to evaluate existing cars, new cars in production and on the drawing board. (It requires roughly five years to take a car from drawing board to vehicle.)

Perhaps "myopia" is to blame for what Dr. King describes as seemingly ". . . a paradox to men in the auto industry that many women appear to prefer manual transmissions to automatics. We found women believe that, in icy weather, with a manual shift they can 'downgear' so they have a lower gear ratio and greater control over the car." To that end, David Gunderson, Ford's manager of car product strategy, later said, "By the mid- to late-'eighties, 50 to 60 percent of all Ford cars will have a manual transmission because it's a fuel saver." Dr. King, however, believes that "control is probably the most important word in relation to a woman's car purchase.

"A woman wants *control* over her vehicle above everything else, allowing her to move through her life comfortably and easily. On the basis of that essential requirement, we have made a number of recommendations that we can expect to see implemented over the next few years in the small car. *Adjustable foot pedals—brakes and accelerators* to accommodate different bodily proportions—adjusting as easily as seats do . . . *carpeting around those pedals* that even the highest stiletto heels can't snag . . . then, to take care of another important aspect of female consumer needs—security—*an illuminated entry system*. The minute you lift the handle of the outside door the interior lights go on back and front, before you even unlock the door. The *keyless entry system* is another feature based on the same reasoning—here a code is tapped out above the door handle instead of using a key for entry.

"We feel that women shop for cars much more carefully than men—after all they are *used* to shopping, so as a general rule are more discriminating in their purchases. There's no male ego to keep women from asking questions that men might not raise because males traditionally are expected to have a fundamental knowledge of the technical aspects of products. A woman is *prepared* to take time to learn what she is not expected to know . . . ; for instance, contrary to common misconception, she is prepared to take time and trouble to learn the manual-shift system.

"On many of our '82 car lines, engine components will be color coded—an orange dip stick, for example—making different parts immediately recognizable, all keyed to a manual with clear instructions for simple repairs that a woman can carry out herself."

Symptomatic of the new attention being paid to the woman car purchaser are the number of features that will be *standard* in the new Ford *EXP* and Mercury *LN7*, small cars scheduled from Ford next month, following the example of popular small foreign cars which are sold with several extras included as a "package." The two new Ford cars will have as standard equipment: an electric rear-window defroster, AM radio with two front speakers, interval windshield wiper, three-speed heater/defroster/blower, inside hood release, locking glove box, "door ajar" warning and "low washer fluid" reminder lights (in the console), electronic digital clock, cargo compartment light (includes third door courtesy light switch), engine compartment light, ashtray light, "headlights on" warning buzzer, cigar lighter, multipurpose tonneau cover for hidden storage, coat hooks, color-keyed sun visors, passenger-side visor vanity mirror . . . among the other usual features.

Ford's point of view: the company decided to present the *EXP* and *LN7* with the highest level of standard equipment possible and with only a limited number of options because, "We think this approach will be welcomed by people who have been waiting for the opportunity to own a sporty car and would be disappointed to have to 'piece' it together."

Marilyn King also points out that "Ford has the best Schedule of Maintenance Guarantee because, from the drawing-board planning stage, consideration is given to repairability and serviceability improvements that will lessen the cost of service and repair." In the Ford *Escort* and *Lynx* small cars—as in GM's cars—the power-efficient engine, front-wheel drive, independent suspension together help bring about a minimum maintenance situation . . . which means lower insurance costs. Because of the improvements made in these kinds of cars, insurance premiums for these models and others already have been reduced.

Chuck Jordan, of General Motors, sums the situation up: "It is ironic that, because the automobile industry is mature, there is so little modern technology. We have to strive to overcome that and to move ahead in the same way that contemporary industries, such as the computer/calculator industry, have done. This is a most exciting time in the car business. Necessity is still the best reason for change, and the necessities of today mean better cars for everyone are inevitable." ▽

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Living: Ideas and Trends

By Barbara Plumb

White-but-warm kitchen style…your life in a box…painters' chair-dressing

CHARLES NESBIT

Can an all-white kitchen be warmly inviting? Architects Alan Buchsbaum and German Martinez of Design Coalition prove it's possible in their kitchen design, *above.* Practically all materials are white but with subtle texture differences: white Mexican tiles on floor and counters, shiny enamel for a plastered column that hides pipes, high-gloss paint on the ceiling. White relief is found in birchwood edging the tiled buffet/work island, brass bars replacing oven handles, hanging industrial light fixtures dipped in brass. "We thought their shape was particularly beautiful," Alan said. Shiny custom-designed shelves in stainless steel were inspired by industrial shelving often used in diners to store dishes in the open. Track lights add a sparkle to the glamorous space: a stunning backdrop for people, food, dishes.

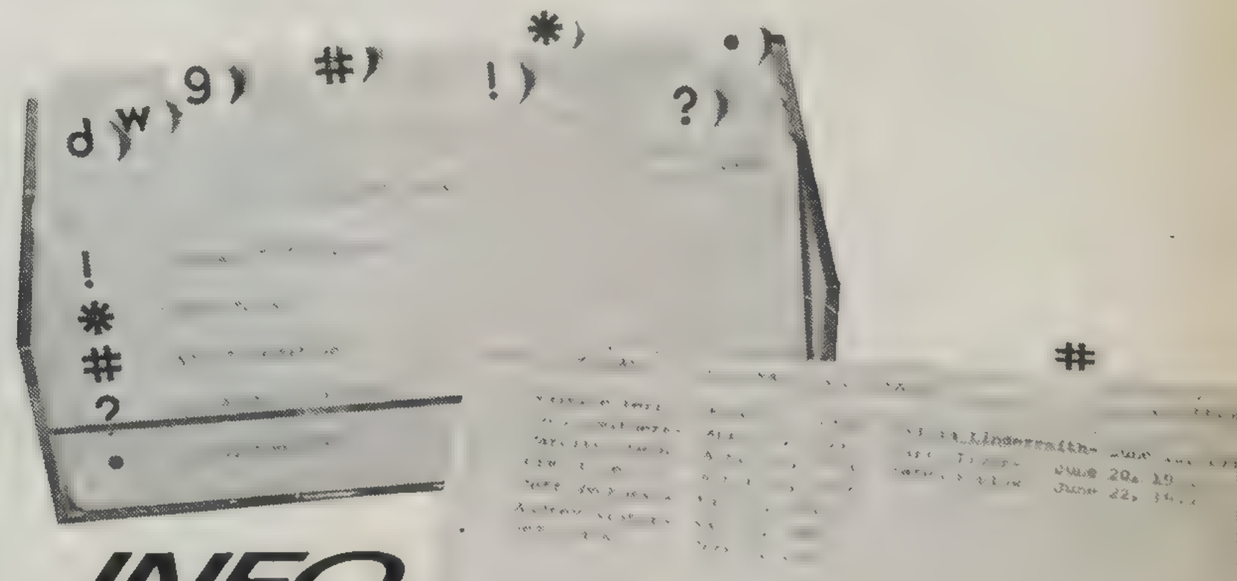
PETE BOSCH

Designers' new mode: photographers, sculptors paint on upholstery

Painting right on cotton duck as if it were a stretched canvas, thirty young Los Angeles artists from various media are trying their hands at fabric design. The idea for upholstery fabric as art comes from Leonard Pollikof, a furniture designer who also paints on fabric. So many clients asked for his "paintings" that he started his own firm, California Drop Cloth. "Just as no two leaves are identical," says Leonard, "you will never see two identical yards of our painted-to-order 'drop cloth.' " *Above,* left to right: Seesaw, Balboa, Ravenswing on chairs; Columbine on wall.

Tale of a tub that's soft, shaped, padded, and hot

THE SHOCK OF COLD PORCELAIN ON YOUR BACK IN THE BATH NEED NO LONGER TROUBLE YOUR TUB RELAXATION. A NEW CUSHIONED BATHTUB—ABOVE—FOR TWO, WITH AN ORTHOPEDICALLY CORRECT VINYL BACK AND SCULPTED ARMRESTS ALSO MANAGES TO KEEP WATER HOT FOR OVER AN HOUR. AVAILABLE IN THREE SIZES, ALL WITH WHIRLPOOLS. THE SOFT BATHTUB CO., P.O. BOX 81125, SEATTLE WASHINGTON 98108.



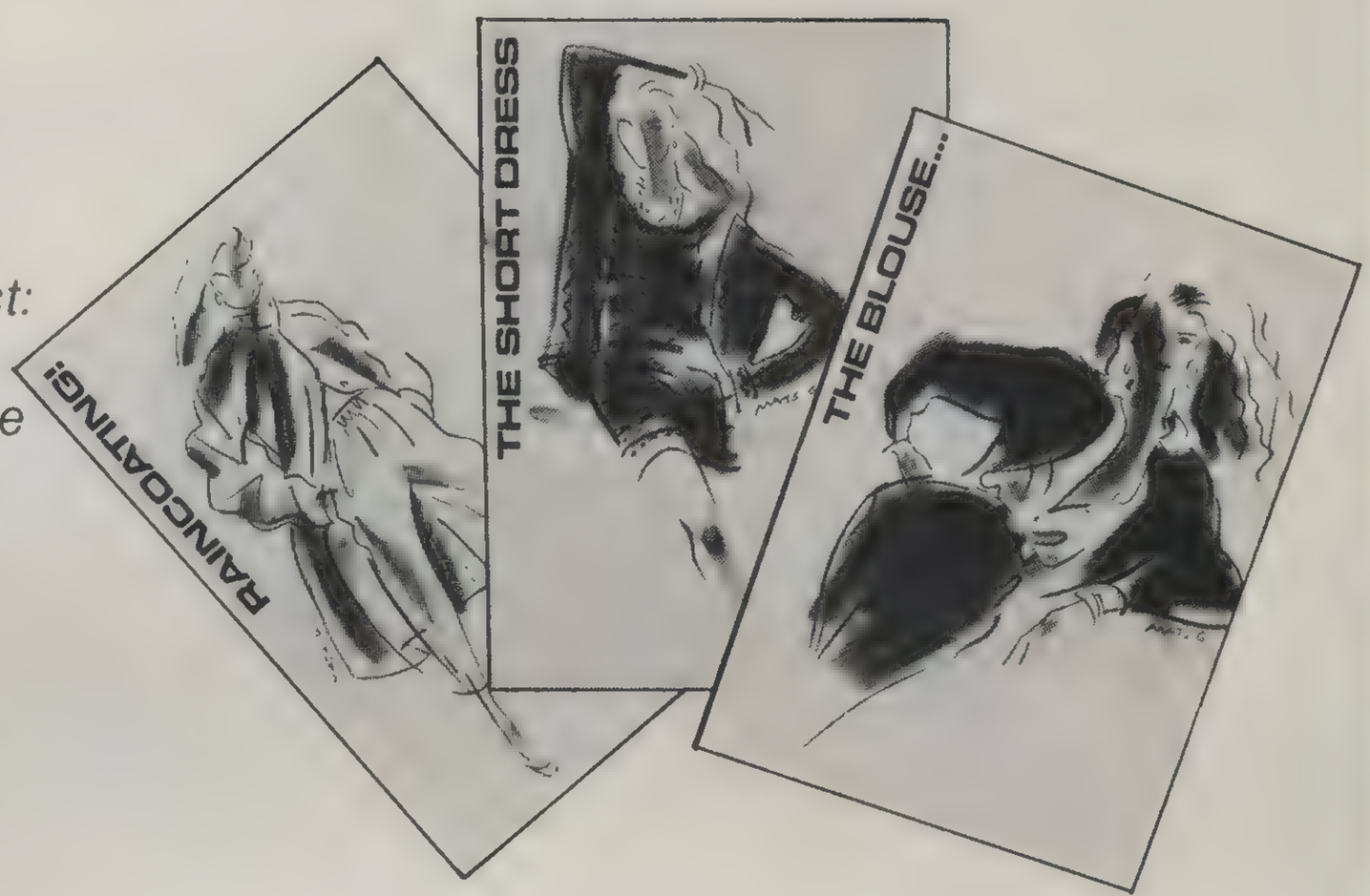
INFO TO GO

Life's little details—tasks to do, plans to remember—need their own classification system. Now, vital information fits handily on computer cards in an acrylic box—above—under catchy category symbols: ! means "Important Things To Do," # stands for "Phone Calls To Make," • for "Things Completed." Sets come with helpful time-management tips; also organize business cards, addresses, recipes. All-Dex Systems, $15, at The Pottery Barn, NYC.

SPRING '81

DRESS TO WIN!

...at key stores throughout the country. With the help of February Vogue and a team of fashion experts, you can learn the new rules of the fashion game for Spring '81. The object: a fabulous winning wardrobe made up of the star looks of the season. Below you'll find a list of stores who have planned very special events throughout the month. Watch for local advertising and call your store for more information.



John Baldwin, Inc.
St. Petersburg
Susan Williams
813-821-8211

Balliet's
Oklahoma City
Wilma Lea
405-848-7811

Capriccio
Scottsdale
Ollie McNamara
602-947-7325

Nan Duskin
Philadelphia
Noreen O'Neil
215-567-1700

Frederick & Nelson
Seattle
Special Events Office
206-682-1262

Frost Bros.
San Antonio
Special Events Office
512-226-7131 x377

Higbee's
Cleveland
Fashion Office
216-579-3332

Kaufmann's
Pittsburgh
Special Events Department
412-232-2177

Liberty House of Hawaii
Honolulu

I. Magnin
Beverly Hills
Doris Fields
213-271-2131

I. Magnin
San Francisco
Genevieve Knowles
415-362-2100 x2983

Marshall Field's
Chicago
Special Events Office
312-781-4564

Rich's
Atlanta
Special Events Office
404-586-2551

Sakowitz
Houston
Sales Promotion Office
713-759-1111

Saks-Jandel
Chevy Chase
Fashion Office
301-652-2250

The Twenty-Four Collection
Miami
Ruth Preis
305-576-6424

SECOND OPINION

(Continued from page 269)

well. But others do not. They make it quite clear that a second opinion is unnecessary and that your request is an insult to them. So, in order to avoid an unpleasant confrontation and a compromised relationship with your doctor (with its attendant consequences on your medical care), you may consult someone else surreptitiously.

HOW TO GET A SECOND OPINION What, then, is a patient to do? In my experience, the answer does not lie in timidity or subterfuge. If you are worried about your health, want the option of some other form of treatment, or simply wish to be sure that the diagnosis and management of your problem are correct, get a second opinion, but do it in the following way. First, tell your doctor about it. Don't have him learn at second hand that you have been to someone else. Then ask *him* to recommend the consultant. Patients often come to their doctor requesting that he consult with a certain specialist they have heard about. It is possible, however, that your doctor doesn't think this man is likely to be of help, in which case he won't be happy about conferring with him. So let *him* choose the consultant. Patients are sometimes leery about doing it that way. They believe the second man may be in cahoots with the first and rubber-stamp whatever his friend says. If that's something you are worried about, then by all means, make a clean break with your "past" and start over again elsewhere. Frankly, in my experience, I have rarely encountered a physician who went along with a colleague whom he knew to be wrong.

If your request for another opinion is turned down just because your physician objects on *principle* to having someone else in, it is time to change doctors. *In the final analysis, what medicine is all about is patient care, not doctor ego.* Should you decide to switch, be candid about it. Ask to have all your records forwarded to your new doctor so that you won't need to repeat all the tests that you have already been through. Doctors must comply with such requests; it is required by law.

WHEN TWO DOCTORS DISAGREE You may now wonder, "What do I do if the second opinion differs from the first? When do I ask for a third opinion? Whose advice do I finally take?" Those are difficult questions to answer in the abstract. If you can't choose between two divergent recommendations, and don't know instinctively which is the better for you, then you will need to consult a final arbiter. And you may never be sure who was "right" in the final analysis. But simply having been made aware that an important difference of opinion does exist gives you an option, and *you* may end up having to make the final decision. That's sometimes the best way.

A word of caution at this point. There are individuals who are convinced that one can never have enough opinions about an illness. They spend their time and money soliciting as many consultations as they can. They do so, not because of any conflict, but because no one has yet told them what they want to hear. Once they get the advice they were hoping for all along, they discontinue the search. That kind of behavior is not only time-consuming and expensive but can also be dangerous. ▽

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Take advantage of our special sample offer and achieve breathtaking results as your skin responds to the fresh, natural ingredients of the world's most effective rejuvenating creams. The cost of each sample is deductible from your first order, and each comes with our own Swiss skin care booklet, and ordering information. Order your samples now. Let time stop for your skin... as it has for mine.
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I've enclosed $4.00 for each sample ordered for a total of $_____. Calif. residents please add 6% sales tax.
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Talking about... Art

Art/site inseparables... lessons from 'thirties realism ...Egyptian death secrets

By Barbara Rose

Sculptor Serra (left) at the Hudson River Museum JON ABBOTT

RICHARD SERRA'S ELEVATOR

Richard Serra's difficult conceptual sculpture is a puzzle to viewers and critics alike. Serra talks about "site-specific" works, environmental pieces that cling to the walls, ceilings, and ground in the spaces they transform—as opposed to the conventional discrete work of art, which proclaims its aloofness from the world by the fact that it can be exhibited anywhere.

If the definition of "avant-garde" is a negative stance, a genuine protest against the status quo, then Richard Serra may well be the last avant-garde artist. A recent outdoor work, for example, was covered with posters demanding "Kill Richard Serra." Such attacks are usually a sign that the artist is successfully challenging some received ideas.

Recently, Serra has concentrated on the relationship of his oversized works to their contemporary urban environment, building two controversial works in downtown New York: "St. John's Rotary Arc," visible to traffic exiting or entering the Holland Tunnel, and "T.W.U.," three giant vertical self-supporting plates that confront a subway entrance in Tribeca, where he lives. Today, the battle rages over whether "Arc" remains permanently, the only intentionally designed entrance to Manhattan.

While others of his generation are tinkering with dollhouses and stage sets, Serra directs our attention with his monumental constructions to the failure of our planners, builders, and architects, indicting the whole of the real-estate apparatus that controls how the city looks. Since we realize that the steel plates of his sculpture could be knocked down and stacked flat, a further message of the precariousness of living in a world where all arrangements are provisional, sums up much about contemporary experience.

A peripatetic American who complains that his work is more appreciated in Europe (the Dutch government has just bought an environmental installation for one museum and works that will fill five rooms at the Stedelijk Museum in Amsterdam), Serra recently designed a daring piece for the Hudson River Museum in Yonkers, New York. Titled "Elevator 1980," the work consists of two giant steel plates, each weighing twenty-four tons, one spanning the atrium of the museum, one resting on the floor downstairs—thus incorporating the building into the structure of the work, instead of letting the museum limit the form of the art. "Elevator 1980" is a triumph of art over context—but that's what artistic ambition used to be about.

RETURN TO REASON

Between the end of World War I and the beginning of World War II, a period of reaction in art against the most extreme of the "isms"—Cubism, Futurism, Dadaism, etc.—set in all over Europe. French poet Jean Cocteau was the first to label the new sensibility as *le rappel à l'ordre:* the call to order. Reaction brought with it a new respect for Old Masters, especially Renaissance painters like Piero della Francesca, with a strong sense of pictorial structure.

Because abstraction has been the vogue since World War II, we have seen little lately of this realist painting of the 'thirties. With a fine sense of timing, curator Jean Clair at the Musée Nationale d'Art Moderne in Paris (Beaubourg) has organized debate-sparking *Realism between Revolution and Reaction: 1919-1939,* a sober and stimulating survey of anti-abstract styles in Europe and America that is both brilliant and scary, letting us assess the gains and losses art has enjoyed or suffered (depending on your point of view) as a result of the evolution of the avant-garde.

"Les deux polichinelles," 1922, by Italian Gino Severini; Gemeente Museum, The Hague.

EGYPTIAN MUMMIES ...

While the Egyptian government calls for the reburial of all mummies now in museums on religious grounds, the Museum of the University of Pennsylvania has a fascinating exhibit of "The Egyptian Mummy: Secrets and Science," an interdisciplinary show that uses advanced scientific data to explain the ancient conception of life after death.

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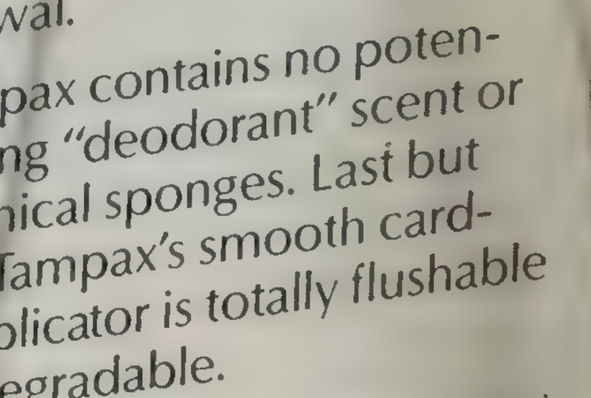

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Entertaining:

Tips and Treats

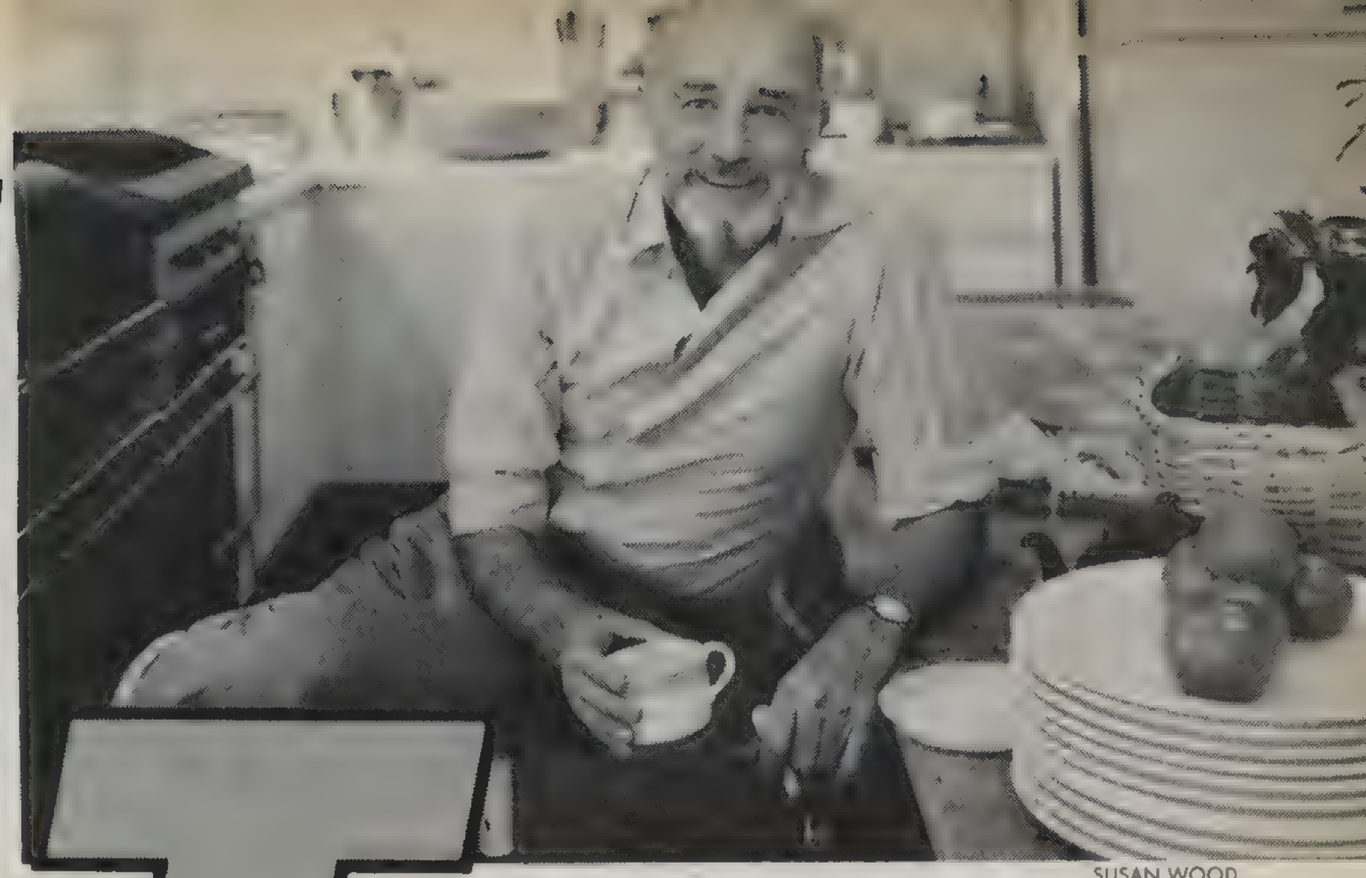
By Sandi Cushman

CAREFREE POTABLES

The ideal way to keep a prechilled wine bottle cool and protected from breakage if you're entertaining outdoors—a picnic, on a boat—is in a "Wineduffle." Canvas-covered, polyurethane-foam lined, the carrier looks like a mini-duffel, has cord loops at the top so you can swing it over your shoulder in a carefree way. You can even slip out the lining, and use it to tote your beach, boat, or tennis gear instead of wine.

CENTERPIECES AT RECENT PARTIES

● At dinner in a SoHo loft: a few silk flowers teamed with a lot of dried flowers in a wicker basket (makes the most of silk flowers without costing a fortune). ● At a brunch in Connecticut: lots of small glass containers, used in clusters, each with one hot-house flower paired with a field flower. ● At an outdoor lunch in California: ruby-red pomegranates halved and piled up on a woven "silver" tray lined with fern leaves. ● At a Sunday supper buffet in New York: a punch bowl filled with fruit compote and cinnamon sticks, the punch cups around it used to serve the fruit.



SUSAN WOOD

To pamper guests: Lee Bailey, whose housewares boutique at Henri Bendel is so enormously popular, is also a superb cook and host who knows how to delight his friends with imaginative food. Says one frequent guest to his Long Island house: "Lee has such an effortless, joyous style of entertaining—he pampers you with special treats." Here are Lee's secrets and tips:

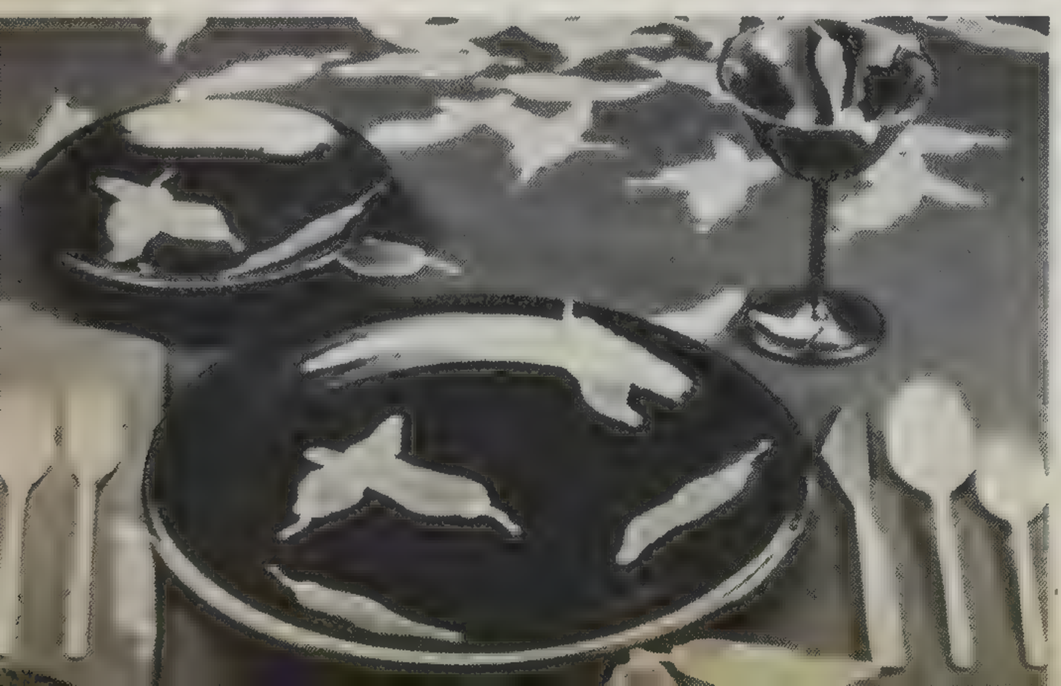
● *"Servantless meals should be easy to serve and easy to eat.* My main course can be contained on a single large dinner plate—including the salad. I make chopped salad from watercress, endive, and iceberg lettuce (it chops better than leafy lettuce, has better texture) and serve it like a cold vegetable.

● *"I like simple American dishes* like weakfish cooked in cornmeal and milk, accompanied by boiled white beans that are mixed with oil and served at room temperature, plus—

● *". . . tomatoes* drizzled with honey and sprinkled with pepper (a great way, incidentally to make winter tomatoes more flavorful), and hush puppies (cornmeal fritters from my Southern boyhood—my father was a wonderful natural cook and I learned a lot about good American food from him).

● *"I'm careful with calories when making main dishes, but I always serve one or two outrageous desserts.* The idea is that people can always refuse dessert, but not your main course.

● *"And I always believe in giving guests some special 'reward food'*—like home-baked biscuits straight from the oven or popovers." *Note:* you'll find Lee's easy recipes for more favorites, Chicken with Red Wine, Fettucine Soufflé with Green Peas, and colorful Key Lime Pie, on page 326.



NOT TO BE MISSED

"For the Tabletop," the fascinating exhibition of table settings that opened at the American Craft Museum in New York, will move, mid-March, to the Akron Art Institute, Akron, Ohio, and is expected to travel to ten cities over the next two years.

What you'll see: original work by contemporary craftsmen and women, classic designs by such greats as Frank Lloyd Wright, photos and illustrations of entertaining styles through the years and across cultures.

What you'll learn: that we're moving away from matching sets of china to a more adventurous use of chinaware in different colors, patterns. Exception: an earthenware place setting and silkscreened linens by Mineo Mizuno, all patterned with green chilies on a black background (left).

MITCH BADER

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THE OPEN LIFE

(Continued from page 270)

visits from relatives and friends, and Minnie believes in special touches that make her home, for the length of their stay, theirs. And that's the very best of hostesses.

PAMPERING GUESTS

● Privacy, one of the greatest luxuries, is provided by the completely separate guesthouse, located on the other side of the pool from the main house. Each of its bedrooms has its own bathroom (each shower looks out to sea); there are a drawing room and a kitchen, a separate path that leads to the beach.

● Guests can breakfast in bed, or on their own terrace. No one "gets going" before 9:30 or 10:00, then mornings are spent on the beach, lunch is served on the breeze-cooled terrace of the main house or could be a picnic ("a huge sortie" as Minnie calls it), by motor boat, to a smaller neighboring island or to other beaches on the same island. Evenings are informal galas where the women dress in caftans and "lots of junk jewelry" but are almost always bare-footed, and the men are in their fanciest cotton shirts made by the highly skilled tailors in the neighboring town of La Romana, but never wear ties or jackets.

● Special comforts: fresh towels and sheets (dried in the sun) daily, an abundance of flowers from the garden, lavender sachets in the dressing rooms, Floris soap and toilet water in the bathrooms, heapings of pillows of all shapes and sizes on the beds ("a little sausage-shaped one to fit under the neck when you're reading"), good reading lamps. "We purposely kept the bedrooms spare, uncluttered, because they seem cooler that way," Minnie explained.

"This sounds like what you'd expect from a very fine hotel," commented a friend who was coming for a visit.

"From a very comfortable *home,*" Minnie corrected her.

At the table: warm-weather delights

Meals at Casa Palapa consist of bounty from the island (nothing has to be imported, unlike other islands): stews made from native fish, sorbets made from native fruits, salads fresh from the vegetable garden, home-baked breads. "I love to cook and to try out new recipes from neighbors on the island," Minnie says. "I don't paint, so this is my form of art. I adore baking, too." There are always plenty of just-squeezed juices on hand—one of the most unusual, a juice made from the petals of the Jamaica bush, that are dried, boiled with water, sugar, lime rind until the color of black currant juice, then served hot or ice cold. There are also many homemade teas (wonderful digestives). A particularly flavorful one is made from hibiscus petals.

Here are three of Minnie's favorite party recipes:

DINNER MENU
(starred items have recipes)

*Bouillabaisse
*Banana bread
Heart of palm and watercress leaf salad
*Chinola sorbet

BOUILLABAISSE
eight to ten servings

5 pounds of shellfish: lobster, shrimp, crab, langoustine, mussels in their shells, fish heads, and one pound fish fillets (bass is preferable)
3 onions, chopped
3 green peppers, seeded and chopped
1 clove garlic, chopped
¼ cup olive oil
¾ cup tomato purée
10 small potatoes, peeled
Optional: fresh rosemary, thyme

Wash all fish. Bring fish heads to boil in 1 quart water.

Fry onions, peppers, garlic in oil till lightly browned, add to fish heads with tomato purée and herbs and simmer for 2 hours. Add potatoes and simmer 1 more hour.

Ten minutes before serving, add shellfish and fish fillets; just before serving, remove herbs. *Optional:* Serve with triangles of fried white bread spread with dabs of bechamel sauce in which you have mixed 1 teaspoon of tomato purée and a pressed garlic clove.

BANANA BREAD
two loaves

3 eggs
1½ sticks of butter (12 tablespoons)
¾ cup honey
3 cups mashed ripe bananas
1¾ cups flour
½ teaspoon baking powder
1 teaspoon nutmeg
Optional: ½ cup chopped walnuts

Beat eggs until thick and creamy. Cream butter and honey together. Blend eggs into butter and honey mixture. Add mashed bananas. Fold in sifted flour and baking powder. Mix in nutmeg, and walnuts if desired.

Grease two 9-inch loaf tins and fill two-thirds to top with batter. Bake in preheated 350° oven for 15 to 20 minutes. Should be quite moist in the center. Serve as bread or cake.

CHINOLA SORBET
(Passion Flower Fruit Sherbet)
six servings

3 cups mashed and sieved chinolas, without their skins
3 cups sugar

Boil sugar and 2 cups water together and let simmer until it starts to thicken. Leave to cool. Add mashed and sieved chinolas, and mix in well to sugar and water.

Freeze mixture in electric ice-cream maker 40–60 minutes, using ice and rock salt.

To serve, decorate either a mold or balls of the *sorbet* with crystalized mint leaves:

Wash and dry leaves individually. Pass each one through slightly beaten egg white and then dip in fine white castor sugar. Spread leaves out on a cake rack and allow to dry for 1 hour.

Walls of flowers: gardening in hot climates

There is very lush planting all around the property: hibiscus, jasmine, orchids, roses, tuberoses, fruit trees—and in places that have been allowed to grow freely, there are "walls of flowers, as dense as a jungle."

Minnie has a typical English passion for gardening and a high rate of success that she attributes to the fabulous Dominican Republic climate and to "putting my soul into it." She inspects the flowers and the vegetable garden every day with the children, works closely with the gardeners, and does a lot of the work herself. One of her pet projects: "grafting bougainvillaea—pinks with whites, getting new color combinations, sometimes double blossoms." She's had amazing luck with azaleas, which usually thrive only in cold climates. *The trick:* "I brought these plants from Miami, so they were already acclimatized to the heat."

The rose bushes bloom year-round because of the heat, eventually get "leggy" looking and have to be replaced every two to three years. *Tips:* ● Most flowering plants thrive on fertilizer made from sugarcane stalks after they've been processed, and powdered iron mixed with water to keep leaves green, strong. ● To give plants a rest from the year-round growing season, keep them strong, Minnie has instructed her gardeners to "cut everything back to the quick" the minute the Montagus leave the island in the spring.

●The secret of the Montagus' very "British" lush green lawn, Dru's pride and joy: dwarf Bermuda grass used for golf greens, cut with a golf-greens mower, and kept healthy and well-watered by the installation of a simple golf-course-type sprinkling system. "We turn it on at sundown, so the grass won't be burnt," Dru explains, "and because there is always a lot of air circulating over it, the water doesn't sit around and make it soggy." ▽

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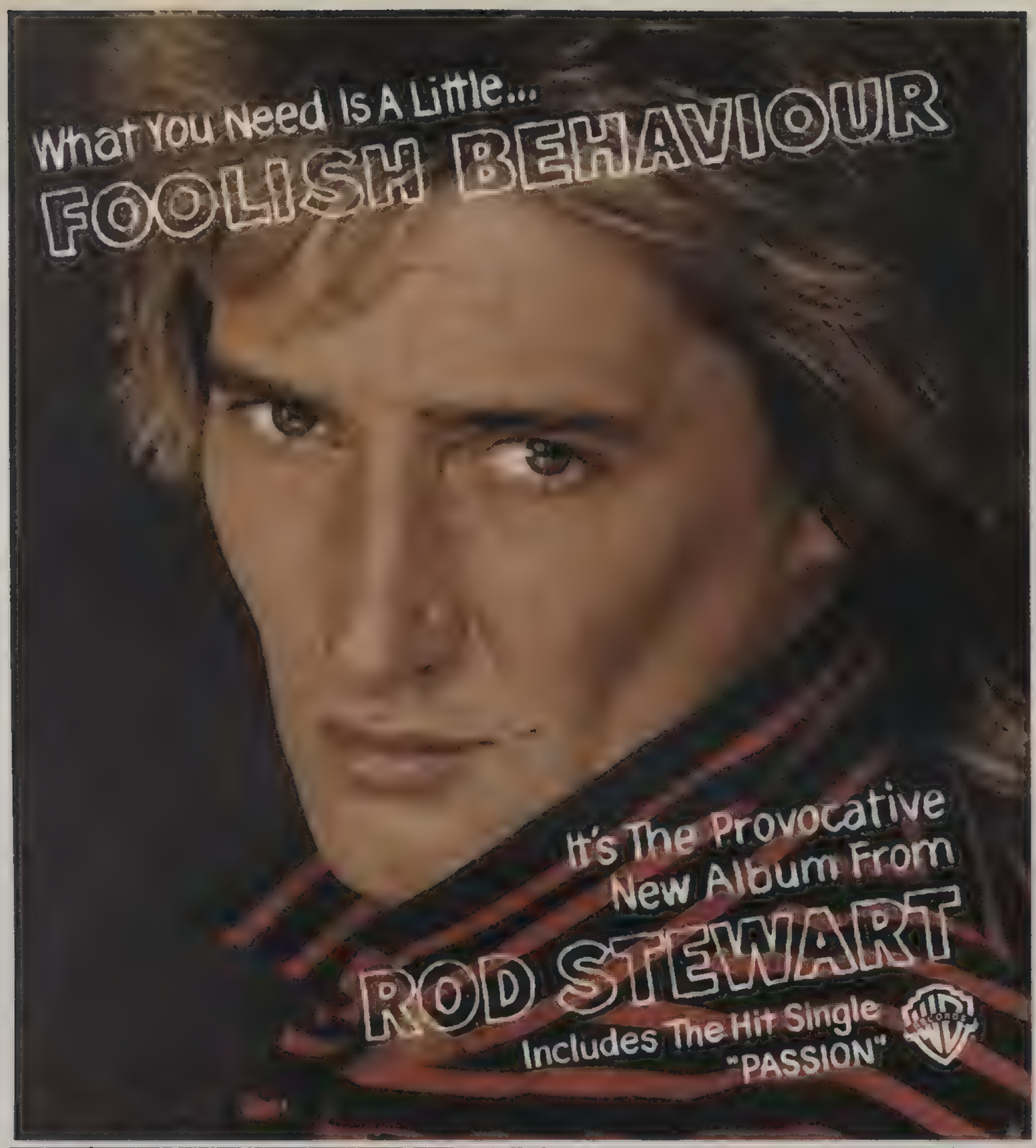

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LEE BAILEY RECIPES

(Continued from page 323)

CHICKEN WITH RED WINE
six servings

24 small white onions
1 tablespoon butter, plus 1 additional tablespoon for sautéing chicken
1 tablespoon safflower oil, plus 1 additional tablespoon for sautéing chicken
Red wine (have 1 cup on hand, but you may not need it all)
1 tablespoon tomato paste
Chicken stock (have 1½ cups on hand, but you may not need it all)
6 small chicken breasts, skinned, boned, and cut in half
Fresh parsley

Boil onions for 3 minutes, peel, cut off tops and bottoms. Sauté onions till lightly browned in butter and safflower oil for about 5 minutes, shaking and turning all the while.

Remove onions, pour out remaining oils. Return onions to pan. Pour in red wine to cover 3/4 way up the onions. Simmer, add tomato paste. Continue simmering till wine is syrupy.

Add chicken stock to cover 3/4 way up the onions. Reduce, add more stock. Repeat process till onions are tender but firm. Be sure to keep turning onions to cook evenly. Takes about 1 hour. Sauce should be thick. If you are using canned stock, you may not need further seasoning; otherwise adjust seasoning. May be set aside for up to 1 hour.

When ready to assemble, sauté chicken breasts in small amount of butter and safflower oil. When lightly browned, pour off remaining oil, add onions and sauce. Use 1/2 cup stock to deglaze sauce pan. Pour over chicken and onions. Simmer 5 minutes to further reduce sauce and warm. Sprinkle with parsley.

FETTUCINE SOUFFLÉ WITH GREEN PEAS
six to eight servings

½ pound fresh fettucine
1⅓ cups milk
1 clove garlic, peeled and finely minced
½ cup grated Parmesan cheese, and 3 extra tablespoons
¼ pound fresh Fontina cheese (½ cup grated)
1 stick unsalted butter (8 tablespoons cut into small pieces)
Salt and pepper to taste
1-2 teaspoons chopped parsley
½ cup fresh green peas, steamed
6 large eggs, separated
1 tablespoon butter

Cook fettucine *al dente* about 4 minutes in rapidly boiling salted water. Drain.

Bring milk to boil, while pasta is cooking. Mix drained fettucine with hot milk, minced garlic, cheeses and butter. Season with salt and pepper to taste. Add parsley. Cool.

Steam peas 5 minutes, add to mixture. Add egg yolks to cooled fettucine mixture and blend. Beat egg whites till stiff with a pinch of salt. Fold carefully into fettucine mixture. Butter a 2-quart soufflé dish, dust with 3 extra teaspoons of Parmesan cheese, pour in mixture. Bake in preheated 350° oven approximately 45 minutes. Last 5 minutes turn oven up to 425° to form crusty top.

KEY LIME PIE WITH STRAWBERRIES
six servings

Pie crust:
6 tablespoons butter
1 cup flour
Pinch salt
3 or 4 tablespoons ice water

Process butter, flour, and salt in food processor till consistency of cornmeal. Add ice water and process till mixture forms a ball.

Wrap dough in wax paper, pressing into a flat circle, and chill in refrigerator for 30 minutes. Roll out on floured board, and put into 8-inch pie pan. Prick all over generously with fork, including sides. Bake till light brown. Check during baking time to prick out any bubbles which may develop. Cool and slip out of pan onto a serving plate.

Filling:
1 can sweetened condensed milk
⅓ cup fresh lime juice and grated lime rind
2 stiffly beaten egg whites

Topping:
Sliced strawberies
Lime juice
Powdered sugar

Mix milk and juice with a little grated lime rind (too much becomes bitter). When well mixed, fold in beaten egg whites. Pour filling into *cool* pie crust. Refrigerate, at least 1 hour. Garnish with sliced strawberries which have marinated in lime juice and powdered sugar (or Sweet 'N Low) to taste.

PERSONAL

New Life, new you: happiness can be just a plane ride away

How one Easterner moved West—to find mind-ease and her real self

BY LIZ STOUT

The finches are singing in my writing room. I got them in winter by which time I'd become afraid that my capacity for delight had all but left me. For this, I'd made a plan in which my move from Philadelphia to Seattle was the main thing; only life hadn't progressed neatly, and I was impatient for delight to settle in like a loved guest who, through thick and thin, will always be around to do the dishes.

There was my list of all the happy things, one of those lists scratched out longingly over the years of what couldn't be had in Philadelphia: clean air, spectacular scenery, an unparanoid walking down the streets, Samaritan concern in grocery stores, lack of homicidal repartee at the gas pump, a cultural obsession with hiking boots, outdoor sports mania, a friendliness that sometimes borders on the idiotic. I confess to liking idiotic friendliness. It makes assertiveness much more pleasant, much less risky, if you will. Parking, for example. With my East Coast X-ray vision, when I drive downtown, tuned up for the parking war and with all my soul ready to do battle for free space, imagine my shock when Seattlites defer, play fair, for God's sake, drive off sweetly and apologetically. I am losing my edge. Soon I'll be in danger of believing that politeness and fair play are normal. I'll have no defenses. Without them, what pale, blinking being will be set free?

With the energy left over from thwarted parking battles, I made excited lists of things I *ought* to do—climb Mt. Rainier, get expert at kayaking and sailing and hiking, go native as it were in record time. Eight months later, I'd achieved only a pair of hiking boots, and several glimpses of Mt. Rainier. I should have burned my list. Instead, I bought the finches.

I like my symbols neat, even if they are stuck in a four-foot cage and need tending; and what my finches tell me is to take my time. I put myself on early-morning ferries Saturdays; I join a hiking club and learn the land. There's hardly anything at all that doesn't offer itself up for comparison. It will take awhile for things to be themselves. Right now I fit pieces of this new landscape into what I know. Comparing is the sin of relocation. Judgment colors seeing. The proportion of water to land here is all off. That's a judgment.

The scale of the West, God bless clichés, makes me think I must have been a closet claustrophobe all these years in Eastern cities. Puget Sound shrinks the Cape Cod I remember, my summers there. Here too there's water all around. You don't go in it. West where the land runs out, two hundred miles across more mountains, is the Pacific Ocean. Walking the beaches is like bearing witness to the power of time in nature on a scale that has so little to do with human life and worry that watching brings relief, along with an annoying humility. Rocks, house-size, thrust up from the sea; enormous logs roll in an ominous surf. Swimming is for seals and whales, or whoever manages the cold rough. I came to gawk, and find balance in the language of description.

It is travel and tramp, an explorer's region still, a realm whose history is so new that nature casts the greater spell. Early morning on a ferry, I head out toward strange names. The names do not connote the art-flanked tripping back through landmarks of human time, do not tease my understanding with wonderful

"St. Helens blowing herself to bits"

remains of how life was before, do not sing like Italy's with rich ochre-bright magic from the vowels. The names are Indian, meaning, from this far and white perspective, "wild, promising"—a cove around the next bend of the green river: Kitsap, Lilliwaup, Skokomish.

The winter here was not unbearable, although acquaintances had gone to great and generous lengths to describe the darkness and the damp, the winter sun appearing between three and four in the afternoon as a tiny yellow ribbon streaking a wet, black sky. It is believed that people from the East Coast know rain as brief, dazzling periods of refreshment; and, when it goes away, Philadelphians and New Yorkers come out for a tan. The damp here functions as a sort of initiation rite which, if passed, grows pleasant. It does grow fungus between the toes. Surviving the mold, I believe, ought to get one up to the rank of native.

My finches live in a four-foot cage I built for them. If I had more room and greater skill, I'd make a bigger cage. The birds are very small and grey. I love them because they don't make lists. They are surprised, always, and immediate. They wake up at an appalling hour and begin to peep. Since finches don't sing, these distressing peeps pass for song. And when the sun comes, they peep it—the male with his little tinny repetition, like a jammed cash register; and the female with her deep, accompanying poo poo's. I tend them. I like the role. Once I worked in a zoo, feeding the baby animals, and learned all sorts of handy charms, like what to do with an armadillo when the tail is falling off; how to save your ankles when a raven attacks them; how to soothe a neurotic woolly monkey when her teeth are in you. I liked that, too—the idea of providing, the idea of creature intimacy through observation.

For some time now, the finches have been trying to make a nest. I haven't let them, knowing that two morning finches are more livable than eight. I haven't hung the straw basket in the cage, which would be their cue to start in. So the male takes what is available in his beak and flies around, trying to stick it onto branches. Therefore, in fifteen minutes, their entire breakfast dangles from odd, crotched places in the cage—bean sprouts in the wire mesh; lettuce drooping where it is abandoned. The female rolls her eyes and fires off suggestions. She isn't very helpful, except to make clear where things shouldn't go. The male watches the limp stuff drop, ruffles his chest feathers, flies off to try again. They've been at it for months.

I got the finches not to lord my own predicament of choice over their caged existence but to watch. Their interests are to build a nest, to examine what comes inside, to have sexual intercourse, to make eggs. It's that simple. I delight in forgetting a gagging-getting world when I push onto them my notion of simplicity.

I chose Seattle on the theory that taking a chance on choosing where to live would bring love of the place. I had nothing to keep me from that freedom. Instead, I had twenty years of travel memories made up of countless places where life seemed sweet and better, where envy outshone the delight of being a privileged or vagabond guest. On an autumn journey to Nantucket, I realized I was grilling everyone in sight of my age and type, as if travel had become life-shopping.

A young woman working in a bookstore, blond and hip, exemplified the dream. Almost anyone in her position did, any straggler who suddenly had found the right combination of pleasing environment and drift fatigue. She'd had a picture of herself riding horseback over the reddish Nantucket dunes. So she divided her life into two seasons—summer, when the tourists came in and when one worked like hell; winter, when there was nothing but the small grey Nantucket houses, the grey unvisited island, when one exercised what the summer had bought—the time and the money for fantasies. The bookstore clerk has built her life like that, around the picture of herself on horseback on red dunes. It cost, of course—whole summers and many winter comforts. Nantucket, even off season, is expensive. But on the basis of pulling out from the imagination an way of life, she had the satisfaction of shaping, however short or long, her destiny. Suddenly the make-do or banal had the appearance of unattainable success. For all I know, she might live in a tent, making stone soup out of clam shells and salt water.

I was ashamed to life-shop so intensely. After all, I was trying to fabricate what most are born to or what many arrive at through circumstance. And here I had nothing better to do with my life than to look for the perfect place in which to live it. I didn't fall in love with Seattle, but I decided to. My first visit, in August, coincided *(Continued on page 328)*

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PERSONAL

(Continued from page 327)

with a record-breaking heat spell, a week of over 100° temperatures. I was staying with a friend in an awful part of town, a concrete patchwork of commercial lots. Summer and concrete were precisely why I'd left Philadelphia. I was staying in my friend's ramshackle wooden cabin; from late at night 'til early in the morning, huge trucks loaded up loudly across the street.

I'd been traveling for two months; and, even though I'd saved, like glorious dessert after perfunctory dinner, the best for last, I was getting tired. I didn't know where the spirit would come to push me toward the necessary people, to find the needed job, to gain the satisfaction of setting something up before my returning East to pack up for the big move to Seattle. You see, I didn't like Seattle, what with the heat and the shack and the refrigerator trucks and my wanting to shake off the tourist role. I was ready to gather my things and arrange them to hang out my sign and put the new address above my business letters.

I had a pal in Philadelphia, a drinking pal. We did that well together; and, since we both got puzzled often and mostly on the subject of love, we'd schedule weekly sessions in which to solve, point for point, or pint for pint, the chemistry of Relationships, the fate of, tedium of, the difficulty of Relationships. What we came to was that they are difficult, that they are hardly ever characterized by noble motives, and that we were, the both of us, doomed to repeat and repeat the failures, until age or exhaustion cast aside the issue, making room for less histrionic matters.

One night, in a fit of lucid love-raving, I made a speech. "The questions don't change," I said, meaning, of course, those significant ones—how it is arrived at who sleeps on what side of the bed; what constitutes a joke, and how this differs from grave offense; which has the final say, brain or biceps; and why do I love you at all, assuming it isn't all sex, and certainly not money? "After the high, the lining up of fact and fantasy, after the excitement of sex, there are the same questions asking themselves again. The fun shuts them up for a while. But particular needs, formed by the accidents of background mixed with whatever ideals manage to survive, haven't changed. Awareness deepens; sometimes, with time and a patience charged with optimism, two people can blunder through old habits. When you find someone who shares the questions, for whom they're also the core that prods you to growth, then that's love. Love happens after all the fun. It's what survives it."

That's how I see Seattle. My questions thrive here, one of them being how to find delight, a sustaining joy. Back East, I often felt that taking the time to step out of the world to watch, to breathe, to formulate was a crank or a militant thumbing the nose at the world's flow. You risked, by stepping out, a world's going by without you, toward the deals that would replace you. Time to watch, to weigh is valued always, in principle; in fact, regarded by our Calvinist chromosomes and guilty blood, such time is doomed. Watching could never be a Philadelphia value, grown from the inside out to become a way of being.

I'm dominated here by powers so beyond my scale that there's nothing to do but strike up a good relationship with the lords and ladies of the realm. That will explain the books that currently line my shelves on earthquakes and volcanoes. The lords and ladies are more than pretty peaks lending the alpine meadows their rock and glacial awe. They are proof that nature won't be outdone by disasters of a human kind. Mt. St. Helens, it has been said, exploded with twenty times the force of the bomb that leveled Hiroshima. Mt. St. Helens started her no-nonsense rumbles and magic-mountain fire dance on the anniversary day of Three Mile Island. I take my symbols neat. Weary of the doom and damage that exhausts, diluting my concern to a headache of confusion, I applaud St. Helens. She couldn't have picked a better year to let off steam.

Or, perhaps it's not her timing but the difficulty of keeping the news unreckoned with. It's been a year of news. Each big story has as much follow-through as a second-generation spinoff from a Norman Lear TV sit-com. Each title evokes media hysterics: Three Mile Island; Sky Lab Falling; Jonestown Mass Suicide; The Love Canal; Iran; Afganistan; Miami; the Freedom Flotilla. The catalogue stuns with its escalating rate of disaster. The ears hear it, but the mind will only tolerate so much before it must involve itself or go mad imagining. So with refreshed awe I follow the formidable shakes and soundings off of Mt. St. Helens, as one would the exploits of a hero.

It is glib, of course, to herald the eruption as a beginning of a new romanticism when nature, once again, will provide us with a set of more durable gods. But it *is* the timing that is exquisite, as if nature now meddles in the affairs of men, impersonal no longer. *Deus ex machina 1980.* Let us pause, as we dig out from under the wily ash, to stop the madness.

I did not think that volcanoes would be part of the West Coast bargain. I had stood in the spell of Mt. Rainier that summer, hearing the glaciers groan and crack, witnessing the creation of weather and mist with a respect that made me hungry for more, thinking, as I still do, that the mountain spoke to something fine and spiritual. It was that weekend on the mountain when love happened, when I knew I'd make the move from Philadelphia to Seattle as a kind of contract with what was fine and of the spirit. Even had there been no Mt. St. Helens blowing herself to bits that float eastward, toward my home state, nature, it was clear, is no fenced-off, backyard microcosm. I preferred flung rocks and pestiferous dust to rapes and traffic jams.

I take from my finches an example of living in the present. This is what watching allows me. Sometimes when I'm on the highway, driving south, Mt. Rainier will loom like a great floating scoop of clawed white. Even people for whom the sight is an old tableau will gasp. She'll hide for weeks, making her presence, when it comes, auspicious, like a wise old god.

It's almost a year since Seattle became my state of mind. Of course it will take longer to fit here, to make of the strange a known beauty, to form habits. I would be pleased, even, to have found a corner store and be greeted by name when I pick up the milk and morning paper. I would be pleased to find a drinking pal. Neither yet, and it takes time and leisure to extract from the mountains those bits of peace that will come, slowly earned, to represent a vision or a value. That's my wild ride across red dunes; I'm not here to keep the world off but in perspective. The finches are a world; I tend them. ▽

SECOND TAKES

Waiting for Godard: newest view from cinema's naked eye

A French film-master at the height of his breathless career

BY ANDREW SARRIS

EDITOR'S NOTE: *Andrew Sarris, film critic for "The Village Voice," is associate professor of film at Columbia University, and author of several books about film, most recently "Politics and Cinema" (Columbia University Press).*

Jean-Luc Godard has resurfaced in 1980 with *Every Man for Himself* as the same exciting and exasperating cinematic revolutionary who turned movies and audiences on their heads back in 1960 with *Breathless.* For years, he was the darling of the cultists and cineasts, the archangel of innovation and improvisation. He worked quickly and cheaply on his projects so that his career could remain solvent on the art-house level without any artistic compromise on his part. In this way, he has managed to turn out thirty features and fifteen shorts in a quarter of a century of commercially marginal activity through which he has not so much prospered as subsisted. He has never gotten a free ride on the star system. *Breathless* made Jean-Paul Belmondo an overnight sensation on the world's screens, and restored the faded image of the late Jean Seberg after her critical misadventures with *Bonjour Tristesse.* Brigitte Bardot was employed effectively, if expensively, in *Contempt,* and Jane Fonda less effectively in *Tout Va Bien.* Nonetheless, the one undisputed star of every Jean-Luc Godard film is Jean-Luc himself—with all his guilt and pain and self-hatred. It is his voice that comes piping out stereophonically from all his characters. It is his life that is nakedly on display in every frame of film.

What are presented as society's sexual hangups are in reality Godard's. Hence, his preoccupation with prostitutes, adulteresses, and faithless sweethearts on the screen from Jean Seberg, in *Breathless,* through the lyrical and masochistic films inspired by his first wife Anna Karina *(A Woman Is a Woman, My Life to Live),* to the polemical and even more masochistic films inspired by his second wife Anne Wiazemsky *(La Chinoise* and *One Plus One),* and now to the lyrically absentmindedly submissive hooker of Isabelle Huppert in *Every Man for Himself.*

Yet, if *Breathless* anticipated a cinematic revolution in 1960 with its jump cuts and jittery bravado, *La Chinoise* anticipated in 1967 the stormy 1968 student upheavals through the Western world. From the beginning, Godard achieved rapport with a restless generation of young moviegoers who had grown up in the 'fifties when the idealistic momentum of the Depression and World War II had largely spent its force. Their elders, steeped in the humanistic dogmas of the 'thirties and 'forties, remained suspicious of his self-conscious nihilism. Both Bosley Crowther and John Simon professed to be outraged by the "brutality" of Godard's vision. Wilfrid Sheed asserted that Godard possessed the talent of a fifth-rate Albanian novelist. Audiences became increasingly aggravated by Godard's diminishing concern with narrative. Through the 'seventies, Godard made it a point to repudiate his own "conformist" past as his work became increasingly esoteric in its ever-wordier Marxist/Leninist proclamations.

Eventually, Godard withdrew entirely from theatrical films to pursue his research with television and videotape. The word, he declared, must tell the truth that had been obscured by the lies of images. Godard was still a name, but no longer a force. Even the cultists and cineasts began talking about Godard in the past tense as they rediscovered such now "classic" masterpieces of his as *The Married Woman* (1964), *Masculine Feminine* (1966), *Two or Three Things I Know About Her* (1967), and *Weekend* (1967).

Now, in the beginning of the 'eighties, Godard is attracting audiences once more with a strangely fragmented and lyrical meditation on contemporary life, its frankly cynical title *Every Man for Himself.* The audiences are not of the size attending *Star Wars* or even *Private Benjamin,* and even many of the art-house aficionados seem disturbed by the scabrous sexuality and the arbitrary shifts of tone and point of view. The "story," such as it is, is very difficult to follow, perhaps because the narrative consists mostly of digressions. But for at least some of us self-confessed cultists and cineasts, the long wait through the 'seventies, for Godard to come to his cinematic senses is over. In this context, *Every Man for Himself* emerges as an exquisite piece of cinematic music for the restless, harried, disconnected, rootless times in which we live.

There are many filmmakers and film enthusiasts who owe an enormous debt to Godard—a director's director if there ever was one. Yet what Godard has demonstrated in *Every Man for Himself* is that his style is ultimately inimitable, because it springs from both a deep love for cinema and an abiding contempt for the mindless energy of a consumer society. And yet, like so many of his contemporaries in all the arts, Godard is too busy asking questions to provide any satisfying answers. ▽

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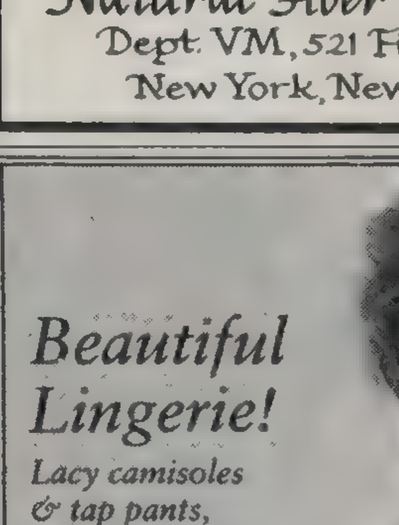

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MILAN KUNDERA

(Continued from page 261)

Czechoslovakia—that is, to forget it. Instead, he writes novels and keeps notebooks, fragile fortresses of memory.

What would these notebooks be like? In his novels, Kundera talks about history and oblivion, love and betrayal, sex and laughter, memory, age, public and private worlds. Kafka's diary, he tells us, had an entry that read: "Germany has declared war against Russia. Afternoon, swimming pool." Kundera's entries, we suspect, would be equally ironic; yet, we would also expect to find in his notebooks scenes of persistent beauty, and people recollected, if not in tranquility, then in fastidious detail—because to Kundera the details matter, as much as life.

The most important things in the world, and the most trivial, are Kundera's subjects. He is a startling presence among modern writers: political, but not belligerent or didactic; capable of making large statements with a Tolstoyan ring to them ("love is a constant interrogation"), then instantly undercutting them ("Which means that no one loves us better than the police"). He is ironic without being smug, and passionate without being grandiose. "Human life is bounded by two chasms," he told his friend Philip Roth, in an interview for *The New York Times,* "fanaticism on the one side, absolute skepticism on the other." Kundera occupies the middle space, and that is, quite literally, thin air.

You would know from looking at him: a tall, handsome man with cropped hair and ears pressed close to his head, as if drilling for self-defense. His eyes are watchful beneath extravagantly thick brows; when questioned, he seems slightly alarmed. Looking down often, walking with a gentle stoop, he has the air of always emerging, and being surprised by where he finds himself—an inquiring, distracted look. His wife, Vera, is an attractive, energetic woman who simultaneously translates English into French or Czech for her husband, and helps him arrange his schedule. She too found herself unable to find work (in television) after he fell into disfavor. They never really planned on leaving Czechoslovakia; though they opposed the current regime, they were still home. But an offer came from a French university, and the Kunderas left with few possessions. It was only years later that they realized they could never go back.

"*Litost,*" writes Milan Kundera, "is a Czech word with no exact translation into any other language. It designates a feeling as infinite as an open accordion, a feeling that is the synthesis of many others: grief, sympathy, remorse, and an indefinable longing. The first syllable, which is long and stressed, sounds like the wail of an abandoned dog." *Litost*—pain, spite, embarrassment—all the meanings are the spirit and history of Czechoslovakia, even now, when words are taken so literally there, and contain no echoes from the past. Kundera's own *litost* permeates his books *(The Farewell Party, Life Is Elsewhere, Laughable Loves).* It is an emotion laced with a peculiar kind of laughter—at himself, and at the snapping ease with which events turn on people, and invalidate their lives.

Kundera knows, and his characters know, that they are not tragic heroes who can transcend their own annihilation. In their world—which is after all the world of Kafka, and ours—the comic "destroys [the tragic] in the bud, thus depriving the victims of their only consolation, that consolation which is in the greatness, real or supposed, of tragedy," Kundera has said. A man loses his citizenship, a woman loses her past, and the audience laughs.

They laugh, he explains, with devils' laughter—angels laugh too, but with a different motive. Devils laugh because the utter meaninglessness of things has suddenly been revealed. Angels, because the world appears good, meaningful, ordered with precision and love. When angels laugh this way, devils find them infinitely laughable. When angels laugh at themselves, that is devils' laughter too.

> "Abetted by our insane belief in progress, we kill time; and it, of course, kills us"

A dualistic world, in which hell becomes paradise, and paradise becomes hell: "The evil is already present in the beautiful," Kundera told Roth, "and if we wish to understand the essence of hell we must examine the essence of the paradise from which it originated." This is what Kundera does in *The Book of Laughter and Forgetting*—what Blake, another Manichee, did in *The Marriage of Heaven and Hell.* Writes Kundera: "People have always aspired to an idyll, a garden where nightingales sing, a realm of harmony where the world does not rise up as a stranger against man nor man against other men, where the world and all its people are molded from a single stock and the fire lighting up the heavens is the fire burning in the hearts of men, where every man is a note in a magnificent Bach fugue and anyone who refuses his note is a mere black dot, useless and meaningless, easily caught and squashed between the fingers like an insect."

The point at which the note becomes a bug, and the celestial harmony a noise, is the point at which Eden becomes Pandemonium. It is also the moment when human lives are engulfed by history, and history by an eternal, hungry present. We are living, says Kundera, at a time when events happen so fast we do not remember them. We have no past. Abetted by our insane belief in progress, we kill time; and it, of course, kills us.

So Kundera writes—without believing in the redemptive powers of his prose (that is what makes his irony pure), and without styling himself as prophet or avenger. He is a man whose pain is couched in laughter, in games, and whose laughter is couched in silence. This novel, he explains, is written in the form of variations on a theme (two interlocking

themes, laughter and forgetting). It is not heroic or epic, like a symphony, which forays out into the world in a straight line, and toward a noble end. This music of Kundera's turns inward, concentric circles, an infinity of related forms—a modern diagram for Dante's hell. "The variation form," he writes, "is the form of maximum concentration. It enables the composer to limit himself to the matter at hand, to go straight to the heart of it. The subject matter is a theme, which often consists of no more than sixteen measures. Beethoven goes as deeply into those sixteen measures as if he had gone down a mine to the bowels of the earth."

At the heart of this music is silence—the silence in which a man constructs his private world. Such a silence is rare at a time when we are constantly invaded by the blare of radios, traffic, news. But Kundera guards his privacy. Asked if he hopes to win a Nobel Prize, he looks startled, and slightly afraid—that kind of recognition would give him no peace. But it is precisely his desire for peace, the inner silence, that makes Kundera's writing so extraordinary. Beyond irony, there is desire, and beyond laughter, there is some guarded vestige of a dream. ▽

JOSEPH CORNELL

(Continued from page 266)

was out of work. Yet that was the period when he came to know the leaders of Surrealism. Their manic, even maniacal sensibilities brought Cornell's in focus.

If any work of Surrealist art deserves to be singled out for credit, it is Max Ernst's collage-novel, *La Femme 100 têtes.* This is a series of images concocted with diabolical wit from nineteenth-century engravings. Completed in 1929, the entire opus was shown two years later at the Manhattan gallery of Julien Levy. Its effect on Cornell compares to that of the apocryphal apple on Isaac Newton—first a gentle rap on the head, then a blinding light and a clear vision of the task to be done. Within the year, Cornell had initiated an astonishing response—a series of collages, also made from old engravings, that offer an homage to Ernst while completely revamping the Surrealist impulse.

Ernst and his Parisian colleagues had devised an esthetic of paradox and outright contradiction. They wanted to assault high culture with images of obsession, nightmare, dementia. Cornell proceeds along the lines of dream-logic too; yet the mood is different—reverie not delirium, contemplation instead of attack. In 1932, Julien Levy presented a group show of Surrealist luminaries. Ernst, Salvador Dalí, and Man Ray were included, along with Picasso and others. With the exception of Picasso, they had all visited New York. Fighting his shyness to a standoff, Cornell managed to meet these heroes and pay his respects. Accepted as a kindred spirit, if not a comrade-in-arms, he got the job of designing a catalogue cover for the upcoming show.

Suddenly Cornell was at the center of the New York art world. Later on, in the 1940s, he designed covers for *View,* the magazine of Surrealism's American wing. And entire issues of *Dance Index* centered around his collection of balletomanic memorabilia. Yet Cornell was always a phantom presence, with his quavering voice and his relentless diffidence. The house on Utopia Parkway was studio and hideout. Near the esthetic center, Manhattan, it was far enough out of the way that Cornell never had to compromise his ghostliness. Visitors were increasingly frequent as the years went by, yet they were always very carefully screened. Only the most sympathetic critics, the most tactful collectors were received.

Cornell's workshop was in the basement. Soon after he set it up, his art began to overflow, filling attic, garage, and even the dining room with boxes and collages. Some were completed, many were not. Others had been sold or given away (Cornell was a compulsive bestower of gifts on the favored), then borrowed back to be revamped. Beside works of art, there were the artist's raw materials, objects of all sorts and files on everything from "Ancient Art & Culture" to "Zizi Jeanmaire," a leading light of the ballet of the 1940s. And there were books, shelves and shelves of them, some to be read, the rest to be recycled into Cornell's art—and he never limited himself to pictures, to old engravings of birds or the craters of the moon. He loved to use pages of eighteenth-century history and the schedules of nineteenth-century packet boats to paper the walls of his boxes, his "Hôtels du Nord" and "Medici Slot Machines." (Most Cornell boxes were not titled by their maker but have been given descriptive designations by others.) A typeface could entrance him as powerfully as the face of Lauren Bacall. Cornell's art is an image machine, and eventually the house on Utopia Parkway contained so much raw material that it took on the feel of an immense, live-in Cornell box.

Everyone notices the fitness of that street name. Cornell, after all, is an inventor of Utopias, magical nonplaces whose elegant diminutions contain all the universe. Yet he belongs to a definite time and place—New York, during the four decades when that city shifted from the provincial perimeter to the very hub of Western art. Cornell's Americanness has been hard to see. He was so much in awe of the Surrealists, of Parisian modernists generally and, in fact, of any object or image endowed with an aura of European culture. Yet he is never more the New World seeker for ultimate truths than when he muses, enraptured, on the fauns and perfect azure afternoons of Mallarmé's imaginary France. The Florence of Bronzino and the Medicis has an innocence in his eyes that no European could see there. And who but an American, haunted by America's harsh origins, would have thought to frame Hedy Lamarr's face in a headdress cut from a reproduction of a Giorgione portrait?

Cornell's austere face might easily have hardened into a reminder of his forebears, Dutch Calvinists too strict even for the Holland of the seventeenth-century. He was proud of this heritage, which is commemorated by the white clay pipes of the "Soap Bubble Set" boxes. Yet he fought his spirit's hint of Puritan doom with the optimism of Mary Baker Eddy and Christian Science. His features, which grew craggy, never settled into harshness. He was a gentle, not a threatening phantom. The clay pipes of the "Soap Bubble Sets" are joined by eggs, perched in thin-stemmed glasses, and by dolls' heads on pedestals—all evocations of the soap bubble's absent delicacy. As for the bubble's flight, this is suggested by the spiraling pattern of a seashell or the chart of an or-

(Continued on page 332)

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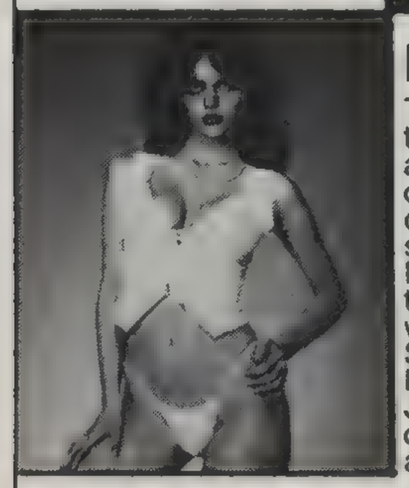

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JOSEPH CORNELL

(Continued from page 331)

bit—a comet's, a planet's, the moon's.

This equation of moon and soap bubble is so immediate it sails almost unseen to the far reaches of Cornell's art. His image-links are fragile, but willfully so, and his conversations would spin out verbal counterparts. Drifting from subject to subject, Cornell's voice followed the logic of feelings and memories distilled to essences. Hyper-alert to his listener's responses, he often retreated to silence. When he emerged, often after a disconcertingly long interval, it would be to join new topics at odd angles, sending them down oblique corridors to fresh destinations.

Something similar happens when you look into a mirror set along a narrow side-wall of a Cornell box. The eye ricochets, always serenely, toward the infinite—a region filled, even cluttered, with butterflies, marbles, and old-fashioned diagrams of the stars. There are postage stamps and building blocks, toy birds and stuffed ones, and, overall, a feeling that a vast mansion of imaginative possibility has been condensed to the size of a parlor in a Victorian dollhouse. An aura of childhood glimmers in all of Cornell's works. He insists on innocence with the strength of one who knows its opposite. Cornell's is the art of a worldly naïve, of a determinedly childlike sophisticate.

With the willfulness of those early Americans who insisted that a New Adam could be born in this land, Cornell assures us that all we truly desire can be imagined into being. We need only concentrate our energies powerfully enough. Thus all of time and space will fit in a box, and a small one at that. Nothing prevents Andromeda from residing at peace with Neptune in a "Hôtel" box of the 1950s. Of course not—at first glance, their names float against pristine white walls like constellations made of letters, not stars. But there's more than that to their peaceful elegance.

Cornell requires us to remember how Neptune sent a sea monster to devour Andromeda as she lay chained to a rock, though it was her mother, Cassiopeia, who had offended the god with boasts of her own beauty. Andromeda is eternally blameless, like other heroines celebrated in Cornell's art—Emily Dickinson, who sometimes compared herself to Andromeda; Ondine, the water nymph; and Virginie, Bernardin de St. Pierre's emblem of purest love, doomed in the tides of the Indian Ocean. Cornell's alchemy transmutes the suffocating turbulence of water into the crystalline serenity of sky. That implosion of the infinite, which the artist learned to fear in astronomy class, never takes place. The heavens are sustained by his devotion to their stars.

Cornell's iron-willed tact, his flair for juxtaposition, is so delicate you feel dragooned into enchantment—what's more, willingly dragooned. Yet his symbols didn't always reverberate. The diaries he kept all his working life are filled with notes of mornings, whole days, even weeks, utterly lost to what the artist calls "mere organization." Objects are arranged but not brought to life. Then, suddenly, he records "a sense of rightness . . . a really inspirational sense of renewal," as meanings begin to echo and expand. Five plain marbles come to rest in five glasses with the monumental clarity of planets circling the sun. And a chart of the solar system appears nearby, crisp in its nineteenth-century certitude.

Many have followed Cornell, filling small boxes with emotion-laden objects. Few or none have had even a measure of his success. Cornell's touch is inimitable—a statement that can be verified, now that his estate has been inventoried and so many would-be Cornell boxes, fakes, have been examined. Even the works he abandoned at an early stage (and there are many of these) have distinctively Cornellian textures. This is especially so when a box was intended to be part of the "Hôtel" series—white walls with windows giving onto blue-black depths of space. There are layers upon layers of paint, each baked in the oven until suitably seasoned, painted over, rebaked. Even half-finished, these surfaces have a glow that is not to be imitated.

> "A phantom presence, a quavering voice . . . at the center of the New York art world"

Yet Cornell tried to exclude himself from his art. In 1949, he wrote a letter to a friend about a "habitat" he was making for a yellow canary. The toy-like cutout of the bird is to perch on a piece of driftwood, "as though upon a mountaintop." The walls of the box will be white, save for a portion to the side, "on which will be pinned butterflies, insects, etc. etc. . . " These, says Cornell, are the bird's "*souvenirs de voyage,*" his memories of where he has been, on the wing or in imagination.

Each of the canary boxes is pure Cornell, yet he says of this one, "It all looks as though it came from a sailor's sea chest and just 'happened' rather than being made in these times." The box works, it ascends to its vast orbit, only if the artist's presence is reduced to the merest shade. Once, in reply to a student's inquiry, Cornell said he was not an artist at all. He had undergone no formal training, no other artist had ever influenced him. Rather, his work is "a natural and inborn response to beauty in a broad and general way."

We know what Cornell learned from Max Ernst. Mondrian arrived in New York in late 1939. In the following decade, Cornell's boxes drew a geometric sparseness from that painter's severities. Duchamp surely taught Cornell the mystery-making powers of glass. Still, for all his alertness to modern possibility, Cornell was always the New World Adam, self-made on that American plan which turns artists into pioneers and art into a struggle against an infinite wilderness. ▽

FASHION INFORMATION

Page 96: Belt by Geoffrey Beene.

Page 222: Perry Ellis available at B. Forman; Montaldo's; Ultimo, Chicago. Jean Charles Brousseau hat. Kristin Moore earrings. Henri Bendel; Joseph Magnin. Harry Neufeld bracelet. Tambaran Gallery, NYC; Replique at the Warwick Hotel, Philadelphia.

Page 224: Necklace, M&J Savitt. Bloomingdale's Cul-de-Sac; HWR Jewelry, Aspen.

Page 225: Silk crêpe de Chine top. Earrings, Ted Muehling.

Page 226: Calvin Klein turnout also at John Wanamaker; Rich's. Earrings, Ted Muehling at Artwear, NYC.

Page 227: Earrings, Kristin Moore. Bloomingdale's Cul-de-Sac; Joseph Magnin. Bracelet, Harry Neufeld.

Page 228: *Above:* Ralph Lauren also at Burdine's; Hudson's; Colbert's of Amarillo, Amarillo TX. La Marca shoes.

Page 229: Cotton sweater, Kasper for J.L. Sport. Bag, La Bagagerie, NYC and Beverly Hills.

Pages 230-231: Brian Campbell earrings at Patricia Field, NYC. Bangle, Jilbari Designs. Bergdorf Goodman; Pegasus, Philadelphia. Burlington Hosiery at fine department stores.

Page 232: Marsha Breslow earrings. Shoes, Halston for Garolini.

Page 233: DeBare Saunders earrings at Swanson's on the Plaza.

Pages 234-235: Polyester chiffon harem pants and matching top. All jewelry, Mary McFadden Jewels. The McFadden Collection is available at Neiman-Marcus; Bonwit Teller.

Page 237: Abraham silk. Earrings, Carol Motty Silicone. Henri Bendel. Cathy and Marsha for Catherine Stein bracelet.

Page 238: Isaac Manevitz for Ben-Amun earrings. Bloomingdale's; Damians, Dayton OH.

Page 239: M&J Savitt earrings. Bonwillum Designs bracelet. Jere Scott Ltd. at Stanley Korshak; The Front Room, New Orleans. Morris Moskowitz belt.

Page 240: Inset: Silk jacquard from Abraham. Karen Sebiri earrings. Bloomingdale's Cul-de-Sac. Bonwillum Designs bracelet. Jere Scott Ltd. at Stanley Korshak; The Front Room, New Orleans LA. Ellen Ruth Levy belt.

Page 241: Lafitte silk crêpe de Chine. Cathy and Marsha for Catherine Stein earrings. F.B. Durland bracelets. Bergdorf Goodman. Ellen Ruth Levy belt.

Page 242: Viscose/linen pants. Earrings and bracelet, M&J Savitt. Bloomingdale's Cul-de-Sac. Belt, Tess Sholom for Tess Designs. Buckle, Cadoro Jewels.

Page 243: Metallic/nylon blouse.

Page 245: Viscose/linen skirt. Earrings, Marsha Breslow. Bracelets, Celia Sebiri. Henri Bendel.

Page 246: Panty stockings, Givenchy for Round-the-Clock. Available at fine department stores nationwide. Shoes, Guido Pasquali. Martha. Man's tuxedo by Giorgio Armani.

Page 247: Turnout also at John Wanamaker; Frost Bros. To order at John Baldwin; Marshall Field's. Panty stockings, Givenchy for Round-the-Clock. Shoes, Andrea Pfister. Lord & Taylor; Lina Lee, Beverly Hills. To order at Capriccio, Scottsdale AZ. Man's tuxedo by Giorgio Armani.

Page 248: Panty stockings, Electric Sok! Sandals, Andrea Pfister. Lord & Taylor; Lina Lee, Beverly Hills. To order at Capriccio, Scottsdale AZ.

Page 249: *Left:* Calvin Klein also at Nan Duskin; Famous-Barr; Sakowitz. Omega belt. . . . *Right:* Polyester/cotton jacket and culottes. Earrings Robert Lee Morris for Artwear, NYC. British Khaki watch. Louis, Boston; Jerry Magnin, Beverly Hills. Men's clothes, Lee Wright by Lanerossi.

Page 250: Burlington panty stockings. Shoes, Halston for Garolini. *(Continued on page 334)*

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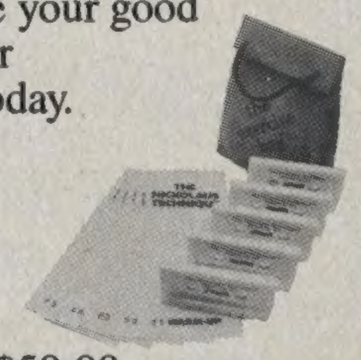

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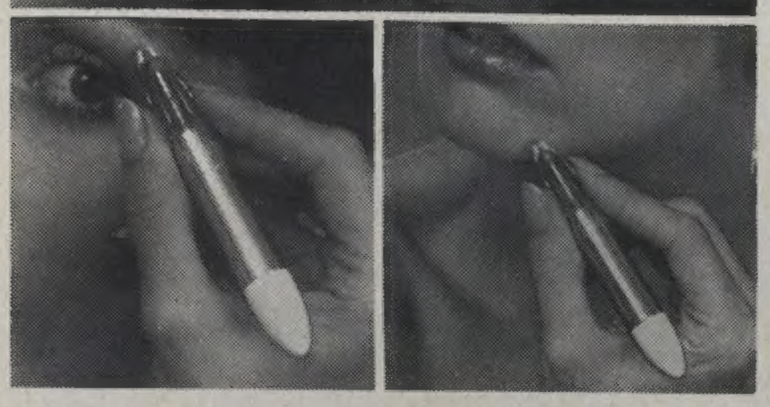

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FASHION INFORMATION

(Continued from page 333)

Pages 251: *Left:* Anne Klein sweater and pants also at Nan Duskin; Lillie Rubin-South & West; Marshall Field's; I. Magnin. Earrings, Sandy Baker. Bracelets, Harry Neufeld. Panty stockings, Round-the-Clock. Shoes, David Evins. . . . *Right:* Earrings, Jane Scileppi. Macy's. Bracelet by Celia Sebiri. Panty stockings, Round-the-Clock. Shoes, Andrea Pfister. Lord & Taylor; Lina Lee, Beverly Hills. To order at Capriccio, Scottsdale AZ.

Page 252: Ralph Lauren also at Ralph Lauren for Women, Palm Beach; Jordan Marsh, Florida; Ms., Houston; Perkins Shearer, Denver. Napier earrings at fine department stores. Watch, see information page 249.

Page 253: Earrings, Marieluisa Stern for Stigi Jewelry. Thread-wrapped bangles, Eve Sandler for Treasures. Transparent bangles by Cara Croninger.

Page 254: Earrings, Robert Lee Morris at Artwear, NYC. Bonwillum Designs bracelets. Beene Bag sandals.

Page 255: Silver-lacquered large bangles, Victor Carranza. Bloomingdale's Cul-de-Sac. Thin bangle by Cara Croninger.

Page 256: Calvin Klein also at Montaldo's; Higbee's; Marshall Field's; Sakowitz. Cara Croninger bracelet at Artwear, NYC. Shoes, Bottega Veneta, NYC and Beverly Hills.

Page 257: Zoran also at Cartouche, Cleveland; Jane Simon, Birmingham AL; Urban Camouflage, Houston; Wilkes Bashford, San Francisco. Dennis Higgins earrings. Bergdorf Goodman; Ruth Shaw, Baltimore; Hardware, So. Hollywood. Cathy and Marsha for Catherine Stein bracelet, Macy's, Herald Square.

Page 258: Man's tuxedo, Calvin Klein.

Page 259: Earrings, Ken Begun. Bergdorf Goodman; I. Magnin. Bracelet, Victor Carranza. Bloomingdale's Cul-de-Sac.

Page 277: Skinner's Ultrasuede fabric. Earrings, Daphne de La Grandiere. Bloomingdale's; Jere Scott Ltd. at Stanley Korshak. Umbrellas by Mespo.

Pages 282-283: Earrings, Victor Carranza. Bloomingdale's Cul-de-Sac. Tuxedos from A. T. Harris, NYC.

Page 287: Silver cuff bracelet, Patricia Von Musulin. To order at Bergdorf Goodman.

Page 288: *Above:* Jacket and silk crêpe de Chine pants also at Saks-Jandel; The Twenty-Four Collection, Miami; Frost Bros. . . . *Below:* Sandals, Halston for Garolini.

Pages 294: Andre Van Pier white linen shirt. Earrings, Celia Sebiri. Henri Bendel; Charles Sumner; Jere Scott Ltd. at Stanley Korshak; Marie Leavell. Bracelets by M&J Savitt. Bloomingdale's Cul-de-Sac; HWR Jewelry, Aspen.

Page 295: Earrings, F.B. Durland. Bergdorf Goodman.

Page 296: Left: Cotton/gabardine jacket. Cara Croninger belt. Artwear, NYC. Bonwillum Designs bracelet. Right: Sandy Baker earrings. Helénè Kaufman belt.

Page 297: Napier earrings at fine department stores. Jody Morlock belt. Henri Bendel.

Page 298: *Above left:* Steve Vaubel earrings. Artwear, NYC. Bonwillum Designs bracelet. Ellen Ruth Levy belt. Trimfit stockings at fine stores. Shoes, Bottega Veneta, NYC and Beverly Hills. . . . *Above right:* Gloria Sachs available March. Also at Filene's; O'Neil's, Akron OH; Swanson's on the Plaza. Cara Croninger earrings. Artwear, NYC; Eve France, Houston. Bracelets wrist to cuff: Bonwillum Designs. Cara Croninger, at Artwear, NYC. Bonwillum Designs. . . . *Below right:* Leal polyester/cotton jacket and skirt available March. Also at Hutzlers; Byke's, Louisville Ky. Jerry Kott earrings. Trimfit panty stockings at fine stores everywhere. Andrea Pfister shoes. Lord & Taylor; Lina Lee, Beverly Hills. To order at Capriccio, Scottsdale AZ.

Page 299: Ted Muehling earrings at Artwear, NYC. Morris Moskowitz belt. Saks Fifth Avenue; Neiman-Marcus.

Page 300: Wool jersey fabric, to order at Maxine Fabrics, 417 Fifth Ave., NY, NY 10016. Earrings, Isaac Manevitz for Ben-Amun. Bloomingdale's; Demians, Dayton OH. Bracelet, Bonwillum Designs, see information page 240. Belt, La Bagagerie, NYC and Beverly Hills.

Page 301: Silk fabric at S. Beckenstein Fabrics, NYC; Fashion Fabrics, Coral Gables FL; The Left Bank Fabric Company, Los Angeles. Earrings, Sandy Baker.

Page 302: Ted Muehling earrings at Artwear, NYC. Belt, La Bagagerie, NYC and Beverly Hills. Round-the-Clock panty stockings at fine stores. Shoes, Andrew Geller.

Page 303: Earrings, Daphne de La Grandiere. Bloomingdale's. Alex & Lee one-of-a-kind bracelets. Bloomingdale's Cul-de-Sac. Morris Moskowitz belt. Macy's, Herald Square.

Page 304: *Above:* Stanley Blacker also at Kaufmann's; Jacobson's. Earrings, Phyllis Woods Designs. Morris Moskowitz belt. Saks Fifth Avenue. Bracelet, see information page 240. . . . *Below:* Earrings, Terrafirma. Bracelet, Melissa Zriny. Henri Bendel. Danskin stockings. Shoes, Diego Della Valle.

Page 305: John Anthony also at Jacobson's; Frederick & Nelson. Earrings, Jody Morlock. Patricia Field, NYC. Bonwillum Designs bracelet, see information page 240. Morris Moskowitz belt. Saks Fifth Avenue.

Page 306: *Above left:* Polyester Treebark crêpe jacket and skirt. Terrafirma earrings. Alex & Lee one-of-a-kind bracelet. . . . *Above right:* Kenneth Jay Lane earrings. Cathy and Marsha for Catherine Stein bracelets. *Below right:* F.B. Durland earrings. Eve France, Houston, Ellen Ruth Levy belt.

Page 307: *Above:* Nat Kaplan available in March. F.B. Durland bracelets. Bergdorf Goodman. Ellen Ruth Levy belt. . . . *Below:* F.B. Durland bracelets. Bergdorf Goodman. Morris Moskowitz belt. Saks Fifth Avenue NYC; Neiman-Marcus.

Page 308: *Above:* Earrings, Terrafirma. Alex & Lee one-of-a-kind bracelet. Bloomingdale's Cul-de-Sac; Obiko, San Francisco. Burlington Hosiery, at fine department and specialty stores. Shoes, Hipoppotamus. Bloomingdale's. . . . *Below:* Polyester/cotton blouse. Earrings, Raven by Karen Sebiri. Bloomingdale's Cul-de-Sac. Belt, Morris Moskowitz. Bergdorf Goodman. Bracelet, F.B. Durland. Bergdorf Goodman. Burlington Hosiery, above.

Page 309: Bracelet, Steve Vaubel at Artwear, NYC. Belt, Morris Moskowitz. Saks Fifth Avenue, NYC; Neiman-Marcus. Burlington Hosiery, information page 308.

VOGUE PATTERNS

Back views, yardages, details of pp.300–301

7948 **2618**

Tank top and jacket, Vogue Pattern #7948. Sizes 8–16. Size 10 top: in white silk jacquard, 1 yd., 54″ fabric; jacket, 2 yds. In navy wool jersey, size 10; top, 1 yd., 58″ fabric; jacket, 2 yds. $6.50. Canada, $7.90. Eliminate banding from jacket and tank, and replace with top-stitching ¼″ away from edging. Add 1″ to center front of jacket to replace width lost by elimination of banding, and ¾″ to bottom width of jacket sleeves. Cut sleeve from armhole to cuff at the new width to be sure sleeve is perfectly straight. If fabric is lightweight and dressy (i.e., the white silk version), add 1″ to width of tank top and jacket. *Pants,* Very Easy Vogue Pattern #2618. Sizes 8–16. Size 8: in white silk jacquard, 1⅞ yds, 54″ fabric; in navy wool jersey, 1¾ yds., 58″ fabric. $6. Canada, $7.30. If the fabric is weighty (as in the navy wool jersey), taper the legs from hip to cuff 1″ on the double, on both sides of the garment.

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